

JEFFERSON JOURNAL

September/October 2021

Oregon State Hospital Finds Family For Its Once-Forgotten Dead



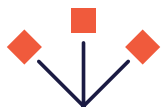
Jefferson
Public Radio

The Members' Magazine of Jefferson Public Radio



How do we rebuild a **better** Oregon?

After a year of tremendous hardship, how do we rebuild a more interconnected, equitable, resilient Oregon? How do we help each other recover, rebuild, and restart our lives and businesses? How do we start listening to and considering each others' point-of-view? How do we inject opportunity, across the state so everyone has a chance to add to the greater good? **The answer — Together.** Join us as we learn and share how to rebuild a better Oregon, for all Oregonians.



LEARN | CONNECT | DONATE

BRINGING OREGONIANS TOGETHER SINCE 1973

PORTLAND | BEND | SALEM | EUGENE | MEDFORD

Oregon
Community
Foundation

OREGONCF.ORG

JPR Foundation

Officers

Ken Silverman – *Ashland President*

Liz Shelby – *Vice President*

Cynthia Harelson – *Rogue River/Grants Pass Treasurer*

Andrea Pedley – *Eureka Secretary*

Ex-Officio

Linda Schott
President, SOU

Paul Westhelle
Executive Director, JPR

Paul Christy
Executive Director, Jefferson Live!

Directors

Roger Longnecker – *Redding*

Ron Meztger – *Coos Bay*

Rosalind Sumner – *Yreka*

Dan Mullin – *Eugene*

Karen Doolen – *Medford*

JPR Staff

Paul Westhelle
Executive Director

Eric Teel
Director of FM Program Services/Music Director

Darin Ransom
Director of Engineering

Sue Jaffe
Membership Coordinator

Valerie Ing
Northern California Program Coordinator/Announcer

Abigail Kraft
Development Associate, Jefferson Journal Editor

Don Matthews
Classical Music Director/Announcer

Geoffrey Riley
Assistant Producer/ Jefferson Exchange Host

John Baxter
Jefferson Exchange Producer

Colleen Pyke
Development Associate

Liam Moriarty
News Director/Reporter

Jes Burns
OPB Science & Environment Reporter

Dave Jackson
Open Air Host

Danielle Kelly
Open Air Host

April Ehrlich
Regional Reporter Jefferson Exchange Producer

Erik Neumann
Regional Reporter

Soleil Mycko
Business Manager

Cody Growe
Announcer

Angela Decker
Morning Edition Host Jefferson Exchange Producer

Randy Babbitt
JPR News Production Assistant

Madison Hamilton
JPR News Production Assistant

Calena Reeves
Audience & Business Services Coordinator

Max Mandell
Audience Services Assistant

Sydney Dauphinais
Regional Reporter

Holly Dillemoth
Regional Reporter

Sophia Prince
Snowden Intern

Programming Volunteers

Jacqui Aubert
Jack Barthell

Derral Campbell
Craig Faulkner

Ed Hyde
Alan Journet

Noah Lindsay

Jim McIntosh
Autumn Micketti

Peter Pace
Shirley Patton

Krystin Phelps
Frances Ouyang

Laurell Reynolds

Geoff Ridden
Crystal Rogers

Raymond Scully
Shanna Simmons

Lars Svendsgaard
Traci Svendsgaard

Robin Terranova

JEFFERSON JOURNAL (ISSN 1079-2015), September/October 2021, volume 45 number 5. Published bi-monthly (six times a year) by JPR Foundation, Inc., 1250 Siskiyou Blvd., Ashland, OR 97520. Periodical postage paid at Ashland, OR and additional mailing offices.

POSTMASTER: Please send address changes to The Jefferson Journal, 1250 Siskiyou Blvd. Ashland, OR. 97520

Jefferson Journal Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Poetry Editor: Amy Miller

Design/Production: Impact Publications

Printing: Journal Graphics



Jefferson Public Radio is a community service of Southern Oregon University.

The JPR Foundation is a non-profit organization that supports JPR's public service mission.

JEFFERSON JOURNAL

September/October 2021

FEATURED

6 Oregon State Hospital Finds Family For Its Once-Forgotten Dead

By Angela Decker

For some, it's practically a legend. In 2004, a group of local officials, including Oregon State Senator Peter Courtney, were touring the Oregon State Hospital in Salem and came across a small, neglected structure. Inside it, they discovered over 3,600 copper cans containing unclaimed cremated human remains, or cremains. Courtney called it the "room of forgotten souls."

11 Pining For Whitebarks: Researchers Work Across The Northwest To Save 'Quintessential Wilderness Trees'

By Courtney Flatt

If you've ever backpacked in the Northwest's mountaintops, you've likely spent some time among whitebark pines. These important trees are bringing together researchers across the West, who want to save them from a fatal fungus.

Near a popular picnic site at Crater Lake National Park, whitebark pine trees provide a little shade. If you're observant on this recent summer morning, you might notice something a little out of place.

- 5 **Tuned In** | Paul Westhelle
- 15 **Planet Money** | Greg Rosalsky
- 19 **Jefferson Almanac** | Madeleine DeAndreis Ayres
- 21 **Recordings** | Elizabeth Blair
- 24 **JPR Radio Stations & Programs**
- 27 **JPR News Focus: Fire** | Erin Ross
- 29 **Down To Earth** | Lucy Sherriff
- 31 **Theatre** | Geoff Ridden
- 33 **Reflections** | Holly Dillemoth
- 35 **NPR News Focus: Race & Culture** | Eric Deggs
- 39 **Press Pass** | Liam Moriarty
- 41 **Underground History** | Chelsea Rose
- 43 **Outside The Lines** | Don Kahle
- 45 **Milk Street** | Christopher Kimball
- 46 **Poetry** | Margaret Emerson

COVER: Rows of copper urns that once contained the remains of individuals who lived at the Oregon State Hospital in Salem, the Oregon State Tuberculosis Hospital, Mid-Columbia Hospital, Dammasch State Hospital, Oregon State Penitentiary, Deaconess Hospital, and Fairview Training Center are housed in the new Oregon State Hospital Memorial. The memorial was created by artists Daniel Mihaloy and Annie Han of Lead Pencil Studio.

PHOTOGRAPH COURTESY OF LEAD PENCIL STUDIO AND THE OREGON ARTS COMMISSION

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd., Ashland, OR 97520-5025 | 541-552-6301 | 1-800-782-6191
530-243-8000 (Shasta County) | www.ijpr.org · jprinfo@sou.edu



HELLO DELICIOUS

237 N. First St., Ashland, OR • (541)482-2237
www.ashlandfood.coop

We have a photo of Ira hanging in the lobby of our studios here at JPR punctuated with his quote: “The story is a machine for empathy.”

Ode To Ira

Several milestones have snuck by me this past year. Among them was the 25th anniversary of the first broadcast of *This American Life*. In the scheme of things, given all we’ve been through, it was a modest oversight. But I should have noticed, since the program and its creative genius, Ira Glass, have made such an indelible imprint on public radio.

Ira Glass is a master storyteller. We have a photo of Ira hanging in the lobby of our studios here at JPR punctuated with his quote: “The story is a machine for empathy.” It’s a reminder of our own aspirations as we set out each day to tell the stories of the people, places and regional issues that are important to our listeners. Ira’s stories grab us, make us care, help us feel what it’s like to walk in someone else’s shoes – and ultimately reveal some kind of truth. Jay Allison, host and producer of *The Moth Radio Hour* put it this way on transom.org: “Ira is a radio hero because of the way he listens, and the way his listening summons stories you remember. He is a champion for the Many Voices that public radio’s mission says it values. *This American Life* is not the voice of record, but a record of the voices around us. The stories are as fully strange and hopeful and funny and harsh and romantic as America itself...and occasionally all at the same time. They sprawl outside the usual standard-issue broadcast confines, telling about the way it actually was, what it felt like, what really happened. Ira is their shepherd, their piper.”

Over the years, Ira has written a great deal about his craft. He describes his work as “an entertaining kind of journalism that’s built around plot ... Like little movies for radio.” He says that *This American Life* continues to embrace experimentation: “We try things. There was the show where we taped for 24 hours in an all-night restaurant. And the show where we put a band together from musicians’ classified ads. And the show where every story had been pitched by our own parents, who – wonderful as they are – are not very talented at spotting good radio stories ...”

In a recent email I received from Ira, he reflected on *This American Life*’s success and its vision for the future:

“This was our 25th year on the air ... When I started the show, I thought we’d survive three years ... maybe. NPR passed on it. Program directors wondered when we’d hire a host who sounded like, you know, a traditional NPR host. But here we are



... We always try to push things forward. In our 25th year we won the first Pulitzer Prize ever awarded to a radio show, for an episode about President Trump’s “Remain in Mexico” policy. The topic was getting a lot of coverage, but we never felt like the stories quite got at the actual human experience of what the policy meant. So we ran at it in our own way, hoping to contribute something new.

I’m proud that over the years we’ve transformed *This American Life* into something that keeps the personal, emotional feeling of (our) early shows while tackling the biggest and hardest stories

we can think of ... (The show) works toward the bedrock ideals of public radio – telling stories you won’t hear anywhere else, in ways they’re not told anywhere else, with deep reporting and feeling and curiosity.”

Back in 1999, the *American Journalism Review* declared that the program was “in the vanguard of a journalistic revolution.” While that revolution has taken time to gain a foothold, the narrative journalism style pioneered by *This American Life* has spawned a new generation of audio storytelling with radio shows and podcasts like *Radiolab*, *Invisibilia*, *StartUp*, *Reply All*, *Snap Judgment*, *Love + Radio*, and *Heavyweight*. In 2014, the podcast *Serial* was launched as the first spin-off from *This American Life*. Created by *This American Life* producers Julie Snyder and Sarah Koenig along with Ira, *Serial Season One* told the story of a 1999 murder case and investigation in Baltimore, setting podcast records and establishing itself as the most listened-to podcast in the world, with more than 300 million downloads.

At its core, public radio is a creative enterprise – and Ira Glass is one of our most creative forces. I’d venture to say you can hear his influence in most every spoken word program public radio produces today, from hard news to weekend entertainment. As one listener put it: “(Ira Glass) has created a completely new genre of telling personal stories. *This American Life* was the first time that everyday people’s everyday lives were considered compelling enough to be put on the radio.”



Paul Westhelle is
JPR’s Executive Director.



PHOTO: STEVE HANSON

Oregon State Hospital Memorial by artists Daniel Mihalyo and Annie Han of Lead Pencil Studio, courtesy of Lead Pencil Studio and the Oregon Arts Commission.

Oregon State Hospital Finds Family For Its Once-Forgotten Dead

By Angela Decker

For some, it's practically a legend. In 2004, a group of local officials, including Oregon State Senator Peter Courtney, were touring the Oregon State Hospital in Salem and came across a small, neglected structure. Inside it, they discovered over 3,600 copper cans containing unclaimed cremated human remains, or cremains. Courtney called it the "room of forgotten souls."

The disturbing discovery added to the hospital's already notorious reputation. Since its beginnings in the 19th century, the Salem hospital had been plagued with allegations of abuse and inhumane therapies. It was famously used as the set of the 1975 movie *One Flew Over the Cuckoo's Nest*, a film that, among other things, explored the darker side of mental-health facilities of its time.

The remains were of people who died between 1913 and 1971. They were cremated at the hospital and for various reasons the ashes were not claimed. The canisters were moved

What's surprising is how many people were committed to the Salem State Hospital for issues we would not consider a mental illness today.

from one location to another on hospital grounds and eventually, forgotten.

Most were residents at the Oregon State Hospital, though a few were employees. Because the hospital had the nearest crematorium in the region, some were residents of the Oregon State Penitentiary, Oregon State Tuberculosis Hospital, and other nearby facilities.

State and hospital officials understood the gravity of their discovery and moved to give these remains a more appropriate and respectful resting place, and if possible connect them with living relatives. As of January 2021, the hospital has reunited the cremated remains of 699 people with family members and descendants.

In 2007, The Oregon Legislature authorized publication of the names attached to the cremains in an effort to get more of them claimed. *The Oregonian's* Pulitzer Prize-winning series "Oregon's Forgotten Hospital" brought national attention to the cremains, which led to some initial connections with relatives. However, the real key to connecting the cremains to family members has been an amateur genealogist in Roseburg, Phyllis Zegers.



Phyllis Zegers

Since 2014, Zegers has researched over 3,360 unclaimed cremains and helped reunite most of those 699 containers of ashes with family members.

Originally, she had been researching her own family, including a distant cousin who'd been institutionalized at Oregon State Hospital in the 1890's. "I was interested in what her experience had been, and as I looked into her and the hospital, I ran across information about the unclaimed cremains and I found that so fascinating," said Zegers. "From there I kind of darted off and decided I wanted to research these people."

Her original plan was to honor each individual by writing their biographies and posting them on "Find A Grave," an online database of cemetery records owned by Ancestry.com.

"In writing biographies, I felt like I needed to learn about their parents, their siblings, their children," said Zegers. "While doing that research, I found that I could find living relatives fairly easily."

It may have seemed easy for Zegers, but the hospital staff found her work invaluable. "We couldn't have done this without her," said Joni DeTrant, Health Information Manager and Records Custodian for OSH and the Oregon Health Authority. "Before Phyllis, we just didn't have the time to do the kind of reverse-genealogy this requires."

Contacting strangers about their long-lost relatives is a sensitive task in any situation, perhaps especially if the relative is also connected to a famous mental institution. Zegers approaches her contacts with compassion and the added warmth of a handwritten letter. With the letter, she includes biographical information she's acquired, a death certificate, and the information needed to collect the cremains. Then she waits.

"I try to give folks time to process, because sometimes these letters and this information don't land softly," she said. "Emotions range from shock to embarrassment. It also can open the floodgates to a lot of family secrets."

Zegers says that, with the stigma connected with mental illness, sometimes people were "disappeared" from their family. "Relatives are told that the person hopped a freight to some

unknown place or that they died," she said. "Other times, they are just never mentioned. People I talk to will say, no one told us about that aunt or cousin, or even a brother or sister. It's really heartbreaking sometimes."

For relatives of those with mental health issues, Zegers says, learning about the cremains can be a revelation. "People will often say 'Oh, that explains so much, or this mental illness is repeated throughout my family.'" When these stories come to light, says Zegers, some people are better able to understand their own mental health and to talk about it. "We need to be more open about mental health. Hiding it or being ashamed hurts everyone," she said.

Part of Zegers' motivation in returning the cremains to relatives is to help restore the humanity that so many of these people weren't afforded in their lives. "These people weren't just their mental illness or their disability or their crime. They were real people with families and lives," she said.

Zegers says she's often moved by the relatives of the people who came from the state penitentiary. "Sometimes these were pretty rough characters. I'm always very impressed with the relatives who say things like, 'Yes, he did some heinous thing, but he was once an innocent child and has humanity, so I want to claim his ashes,'" she said.

What's surprising in some ways, says Zegers, is how many people were committed to the Salem State Hospital for issues we would not consider a mental illness today.

"A lot of people were institutionalized for what we know now is Alzheimer's or dementia, but there were people who were committed for strange reasons," she said. For example, the cousin that Phyllis was researching was institutionalized in the 1890's for something called "overstudy," which some online searches found defined as a sort of fatigue that affected busy society women, the overworked, or businessmen. Overstudy was also called Neurasthenia and nicknamed "Americanitis." Other documented reasons for institutionalization included "Financial Worry" or "Religion."

Pipelines to the State Hospital

In the past, Zegers said, it was very easy to commit people to psychiatric institutions, especially women. Husbands would often use it to get rid of an unwanted wife. "If you didn't like to do housework you could get institutionalized," Zegers said.

"A lot of the diagnoses had a sexual aspect to them," said Zegers. "Women could be committed for masturbation or promiscuity. Others were institutionalized for syphilis, which was often also listed as the cause of death."

There was even a separate institution called the Cedars near Troutdale, where, during WWII, women with venereal diseases were held. The idea, says Zegers, wasn't so much to treat the women as to keep the soldiers away from them. "It was part of the war effort, to protect the soldiers," she said. "While it wasn't directly connected to OSH, a lot of those women ended up at the OSH in the end," she said.

Other OSH residents also came from Edgefield, the Multnomah County Poor Farm. "Lots of folks that ended up at the Oregon State Hospital were transferred from Poor Farms or Poor Houses across the state," said Zegers. "Poor houses were basically a pipeline to the state hospital."

Real People With Real Lives

Through her research, Zegers says she's learned a lot about Oregon and the people who have lived here. "It's amazing to get a glimpse of these people's lives, their skills or successes, their good luck and bad luck," she said. "Sometimes it's a window into Oregon history. For example, the daughter of one of Oregon's first treasurers was institutionalized at OSH." Zegers wrote a biography of her that offers a snapshot of Oregon's early politicians:

Ella was born in Salem, Oregon in March 1858. Her father, Rev. John Daniel Boon (a distant relative of the more famous Daniel Boon) was among the earliest white settlers, and first homesteaded in Oregon's Willamette Valley. In 1851, Ella's father was elected by the Legislature to the position of Territorial Treasurer and in 1858 he was elected to be the first State Treasurer when Oregon took statehood in the following year. The treasury was operated out of his general store built in Salem on what was called Boon's Island. Boon Brick Store is now a pub known as McMenamins Boon's Treasury. Ella Boon was widowed and later remarried and divorced in California. She was admitted to OSH in 1905, and she died there 14 years later.

Zegers says she sometimes gets drawn to certain people or groups of people who've made a mark in history, such as early women's rights activists. "I do have a particular fondness for the suffragettes," she said. "They have such great stories. I think they've all found a home, so that's good," she said.

Dr. Nina Wood

Suffragette and activist Nina Evaline Wood's remains were claimed just last year. Born in 1861 she moved with her family from Wisconsin to the Pacific Northwest in the 1870's.

Nina worked all her adult life. In 1890 she homesteaded 160 acres of land south of Spokane, Washington. She also earned a medical license, and in 1891 she was on the staff and board of trustees at the Washington Biochemic Medical College in Spokane. Her specialty was herbalism and therapeutics.

Wood was one of the founding members of the "Women's Protective Association of Spokane," a group of women who were outraged over the treatment of rape victims in Spokane's legal system. It's possible her work with the legal system inspired her to become an attorney. In 1896, she was the sole woman in a class of 74 students to take and pass the Oregon Law Exam in Salem.

News articles referred to her as the "woman lawyer" and "a woman socialist who claims to be a member of the Portland bar." Wood wrote booklets and gave speeches in support of socialism. She also advocated

for humane practices in prisons, international peace, child safety, and child labor laws.

Women won the right to vote in Washington in 1910, in California in 1911, and in Oregon in 1912. In March 1913, Woods was among the first women in Oregon to register to vote. She then began working towards national women's suffrage because most other states had not yet passed legislation that allowed women the right to vote. Nationally, women did not have the right to vote until the 19th Amendment was ratified in 1920. Woods continued to fight for world peace, women, and the poor well into her old age. She was admitted to OSH in 1930 and died a year and half later. The cause of death was an ovarian cyst and "senile psychosis."

Oregon State Board of Health Certificate of Death

1. PLACE OF DEATH
County Marion State Oregon State Registered No. 417
Township _____ or Village _____ Local Registered No. 193
City Salem No. Reg. State Hosp. St. _____ Ward _____
Length of residence in city or town where death occurred 1 yrs. 7 mos. 2 ds. How long in U. S., if of foreign birth? yrs. mos. ds.

2. FULL NAME: Nina Evaline Wood (If deceased, give city or town and state)
(a) Residence: No. _____ St. _____ (If nonresident, give city or town and state)

PERSONAL AND STATISTICAL PARTICULARS

3. SEX F. 4. COLOR OR RACE W. 5. Single, Married, Widowed or divorced (circle the word) Single
6. If married, widowed, or divorced, give name and date of marriage (month, day, and year) _____
7. DATE OF BIRTH (month, day, and year) March 1858 If less than 1 day — hrs. or — min.
8. AGE: Years 70 Months _____ Days _____
9. Trade, profession, or particular kind of work done, as explained, miner, bookkeeper, etc. None
10. Industry or business in which work was done, as mill, sawmill, bank, etc. _____
11. Date deceased last worked at this occupation (month and year) _____ 12. Total time (years) spent in this occupation _____
13. BIRTHPLACE (city or town) (State or country) Wis.
14. NAME _____
15. BIRTHPLACE (city or town) (State or country) _____
16. MAIDEN NAME _____
17. BIRTHPLACE (city or town) (State or country) _____
18. INFORMANT Dr. J. S. A. - Salem (Address) _____
19. UNDERTAKER Dr. J. S. A. - Salem (Address) _____
20. Filed 6/18/31 1931 Registrar

MEDICAL CERTIFICATE OF DEATH

21. DATE OF DEATH (month, day, and year) May 21, 1931
22. I HEREBY CERTIFY, That I attended deceased from May 19, 1931 to May 21, 1931; that I last saw him alive on May 21, 1931; death is said to have occurred on the date stated above, at 8:18 p.m. The principal cause of death and related causes of importance in order or onset were as follows:
Senile psychosis
Date of onset _____
Name of operation _____ Date of _____
What test confirmed diagnosis? Senile Was there an autopsy? No
23. If death was due to external causes (violence) fill in also the following:
Accident, suicide or homicide? _____ Date of injury _____
Where did injury occur? _____ (Specify city or town, county, and state)
Specify whether injury occurred in industry, in home, or in public place.
Manner of injury _____
Nature of injury _____
24. Was disease or injury in any way related to occupation of deceased? No Yes, specify _____
Signature of Physician Dr. J. S. A. - Salem M. D. (Address) _____
Signature of Registrar _____

Dr. Nina Wood's death certificate

For some individuals, Zegers says the search is ongoing. "There are a few people, whose stories hit me hard and I hope I can get them home to a family member," she said.

One such soul is Addison Kidd, a resident at the penitentiary who was transferred to the OSH in 1904. "I'm really invested in him, said Zegers. "The horrible treatment he experienced at the penitentiary broke my heart. I really wanted him to get back to his family, but he still hasn't been claimed." There's not a lot of information about his relatives, but Zegers did find he likely had some great-nieces and nephews, Dellanna, James, Martha, Iva, Cherry and Jesse, in the 1920's.

Since 2014, Zegers has researched over 3,360 unclaimed cremains and helped reunite most of those 699 containers of ashes with family members.

Addison Kidd

Kidd, who was African-American, was born in Mississippi shortly before the Civil War in 1870.

Kidd was transient and “rode the rails” to Oregon. He was sentenced to life in the Oregon State Penitentiary in 1902 for placing bolts on a railroad track, which resulted in the death of an engineer. In prison, Kidd was punished for things such as laughing, singing, whistling, and “pretending to be insane.” His punishments included being placed in solitary confinement, chained to a door or post for 8-12 hours, and having his foot put in what was called an “Oregon Boot” — a metal shackle weighing 5-28 pounds placed on the foot of prisoners to limit their mobility and stability. By 1904, Kidd had stopped talking or singing and was practically catatonic. At some point he was transferred to the OSH, where he died in 1931. In 1935, records of brutal prison punishments were made public. Kidd’s frequent punishments were among those listed.



Addison Kidd

Oregon State Board of Health Certificate of Death

1. PLACE OF DEATH
County Marion State Oregon State Registered No. 930
Township _____ or Village _____
City Salem No. One State Hosp St. _____ Ward _____
Length of residence in city or town where death occurred 27 yrs. 18 mos. 18 days. How long in U.S. if of foreign birth? 27 yrs. 18 mos. 18 days.

2. FULL NAME Addison Kidd
(a) Residence: No. _____ St. Salem Ore (If nonresident, give city or town and state)

PERSONAL AND STATISTICAL PARTICULARS

3. SEX Male 4. COLOR OR RACE Colored 5. Single, Married, Widowed, or Divorced Single
6. DATE OF BIRTH (month, day, and year) Dec 22 1870
7. AGE 60 Years 4 Months 1 Day 18 hrs. 18 min. 18 sec.

8. Trade, profession, or particular kind of work done, as farmer, carpenter, bookkeeper, etc. meat cook
9. Industry or business in which work was done, as silk mill, sawmill, bank, etc. _____
10. Date deceased last worked as in the occupation (month and year) _____
11. Total time (years, months, and days) _____
12. BIRTHPLACE (city or town, state or country) Mississippi
13. NAME Not given
14. BIRTHPLACE (city or town, state or country) _____
15. MAIDEN NAME _____
16. BIRTHPLACE (city or town, state or country) _____
17. INFORMANT State Hosp Records
18. BUREAL, CREMATION, OR REMOVAL Dec 26, 1931
19. UNDERTAKER State Hosp
20. FUND State Hosp

21. DATE OF DEATH (month, day, and year) Dec 22 1931
22. I HEREBY CERTIFY That I attended deceased from Dec 22 1931 to Dec 22 1931 that I last saw deceased on Dec 22 1931; death is said to have occurred on the date stated above, at 12:00 P.M.
The principal cause of death and related causes of importance in order or sequence were as follows:
Chronic myocarditis
(1931)
Contributory causes of death not related to principal cause:
Chronic Infectious Nephritis 1930
Name of operation _____ Date of operation _____
What test confirmed diagnosis? _____ Was there an autopsy? _____
23. If death was due to external cause (violence) fill in also the following:
Accident, suicide, or homicide? _____ Date of injury _____
Where did injury occur? (Specify city or town, county, and state) _____
Specify whether injury occurred in industry, in home, or in public place.
Manner of injury _____
Nature of injury _____
24. Was disease or injury in any way related to occupation of deceased? _____
If so, specify _____
(Signed) Dr. Baker M.D. (Address) State Hosp Salem Ore

Addison Kidd's death certificate



“Oregon boot”

The Find-a-Grave website allows people to leave comments, remembrances or virtual flowers. So far, over the past two years only Zegers has left “flowers” and wishes for a peaceful rest to Kidd and many of the other unclaimed remains.

Another person whose remains have yet to be claimed endured three years at a Japanese internment camp during WWII, and died at OSH of complications from the tuberculosis he likely caught while interred.

Tokutaro Nagaoka

Tokutaro Nagaoka was a first-generation immigrant from Japan, living near Portland in Boring, Oregon and working as a farm laborer

After the attack on Pearl Harbor President Franklin D. Roosevelt ordered Japanese-Americans in the U.S. to be incarcerated in concentration camps. The internment had more to do with the country’s racism than any true security concerns posed by Japanese Americans. Between 110,000 and 120,000 Japanese people were held in camps.

Tokutaro was among those assigned to the Minidoka detention center near Eden and Twin Falls in southern Idaho.

In 1945, Tokutaro was released and went to Portland. Almost 69% of Japanese Americans in Oregon returned to their former hometowns, but they often faced campaigns to exclude them from their communities.

Tokutaro was admitted to the Oregon State Hospital in 1957. At some point he had contracted tuberculosis that was in remission. TB was common where people were living in large numbers in close quarters. Tokutaro died there 3 years later of heart disease. He was 79 years old.

OREGON STATE BOARD OF HEALTH
CERTIFICATE OF DEATH

1. PLACE OF DEATH
County Marion State Ore State Registered No. 505
Township _____ or Village _____
City Salem No. One State Hosp St. _____ Ward _____
Length of residence in city or town where death occurred 27 yrs. 18 mos. 18 days. How long in U.S. if of foreign birth? 27 yrs. 18 mos. 18 days.

2. FULL NAME Ernestine Plath
(a) Residence: No. _____ St. _____ (If nonresident, give city or town and state)

PERSONAL AND STATISTICAL PARTICULARS

3. SEX Female 4. COLOR OR RACE White 5. Single, Married, Widowed, or Divorced Married
6. DATE OF BIRTH (month, day, and year) Sept 28 1919
7. AGE 66 Years 4 Months 1 Day 18 hrs. 18 min. 18 sec.

8. OCCUPATION OF DECEASED
(a) Trade, profession, or particular kind of work _____
(b) General nature of industry, business, or establishment, in which employed (for employer) _____
(c) Name of employer _____
9. BIRTHPLACE (city or town, state or country) Germany
10. NAME OF FATHER W. Rothke
11. BIRTHPLACE OF FATHER (city or town, state or country) Germany
12. MAIDEN NAME OF MOTHER Anna Wilt
13. BIRTHPLACE OF MOTHER (city or town, state or country) Germany
14. Informant State Hosp Records
15. FUND State Hosp

16. DATE OF DEATH (month, day, and year) Sept 28 1919
17. I HEREBY CERTIFY That I attended deceased from Sept 28 1919 to Sept 28 1919; that I last saw deceased alive on Sept 27 1919, and that death occurred on the date stated above, at 9 A.M.
The CAUSE OF DEATH* was as follows:
Pulmonary tuberculosis
(duration) _____ yrs. _____ mos. _____ days.
CONTRIBUTORY (Secondary) (duration) _____ yrs. _____ mos. _____ days.
18. When was disease contracted? _____
If not at place of death: _____
Did an operation precede death? _____ Date of _____
Was there an autopsy? No _____
What test confirmed diagnosis? Chemical
(Signed) P.W. Baker M.D.
Address Salem Ore
* State the Disease Causing Death, or in death from Violent Cause, state (1) Means and Nature of Injury, and (2) whether Accidental, Suicidal, or Homicidal. (See reverse side for additional space.)
19. PLACE OF BURIAL, CREMATION, OR REMOVAL State Hosp Crematorium 10/3/19
20. UNDERTAKER One State Hosp Address Salem Ore

Ernestine Plath's death certificate



Oregon State Hospital Cremains Memorial

Every year in September, Oregon State Hospital holds a ceremony to honor the lives of those who died in residence at OSH and other nearby institutions in the region, whose cremains had not been claimed. The ceremony is held at the site of the memorial, created in 2014 by Lead Pencil Studios. The award-winning design incorporates a brick structure built in 1896 as well as a new, windowed plaza that recreates the footprint of the morgue. From the plaza, visitors can view the copper canisters. The ancient brick facade and ultra-modern plaza serve to acknowledge the past and look toward a brighter future.

Rebeka Gipson-King, Hospital Relations Director, says the memorial provides an opportunity to honor the people who've been claimed as well as those for whom this is their permanent resting place. "Family members can see the memorial and see the hospital where their ancestor received treatment. A lot of these families never had any kind of closure," she said.

Joni Detrant says the memorial is also an opportunity for families to speak with hospital staff and even patients who want to share their experiences. "We've had one or two of our current patients share their stories and their journeys at the hospital. Those add the real human component to all of this," said Detrant.

That human component is probably the most important aspect of the Memorial structure itself and the annual service, says Gipson-King. "We want the people who come to the Memorial to leave knowing that we care and we recognize that these people lived and had value."

More information about the 3500 unclaimed cremains at OSH is available at <http://www.oregon.gov/oha/amh/osh/pages/cremains.aspx>

A book by David Maisel and a documentary by Ondi Timoner & Robert James, both titled "Library of Dust" are good sources of information.

You can learn more about the Oregon State Hospital at the OSH Museum. The non-profit museum offers a look into the past practices and history of mental health in Oregon. <https://oshmuseum.org/about/>

Zegers says she's often struck by the fascinating stories of these people's lives. "Some could be novels or movies," said Zegers. "Others were simple lives that ended sadly, but they were all human and deserve to be remembered."

She recently returned the cremains of the grandmother of famed poet and writer Sylvia Plath. "Ernestine Plath's son Otto was living in Seattle when he had his mother committed," she said.

"Ernestine died at OSH in 1919 and her ashes were unclaimed until last year. During my research, I found that Otto Plath had a Wikipedia page, which linked him to his daughter Sylvia," said Zegers.

Sylvia Plath often wrote about her struggles with depression and eventually committed suicide. "I don't know how much Sylvia may or may not have known about her grandmother, but understanding those family links can be comforting and show you that you aren't the only one struggling," said Zegers.


Zegers says she likes it when her research falls into place the way Ernestine Plath's did, where a Google search leads from one person to another until she can connect the cremains to a living relative. "It's like a puzzle and really satisfying," she said.

Recently, Zegers was awarded a 2020 Oregon Heritage Excellence Award by the Oregon Historical Society for her work researching and reuniting the cremains.

Zegers says one of her favorite aspects of the work is hearing from the living relatives what it means to them to receive the ashes and how it helped them connect with other family members. "It's really sweet seeing what happens with the living afterward. It's meaningful when they take it to another level," she said. "I love hearing what doors this opens for living people. That's the core joy for me."



Angela Decker joined JPR in 2016 after a long history in print journalism. She's a JPR host of *Morning Edition* and also a co-producer of the *Jefferson Exchange*, uncovering interesting topics and booking guests to discuss them. When she's not at JPR, Angela is a freelance writer and part-time poet. She's the mother of two hungry teens and too many pets.



Whitebark pines thrive in rugged mountain environments.

DEVAN SCHWARTZ / OPB

Pining For Whitebarks

Researchers Work Across The Northwest To Save 'Quintessential Wilderness Trees'

By Courtney Flatt

If you've ever backpacked in the Northwest's mountaintops, you've likely spent some time among whitebark pines. These important trees are bringing together researchers across the West, who want to save them from a fatal fungus.

Near a popular picnic site at Crater Lake National Park, whitebark pine trees provide a little shade. If you're observant on this recent summer morning, you might notice something a little out of place.

In the treetops, at least 25 feet up, an orange helmet stands out against green pine needles. Look more closely, and there's

a person up there. He's strapped to the tree, and he's looking at pine cones on the tips of the branches.

"That tree's got some good cones," says tree climber Phil Chi, as he inspects another tree before heading up.

Chi and three other tree climbers are placing mesh cages around young, healthy cones.

Once he's made it to the top, Chi counts the cones he puts in each cage. Someone on the ground records everything on paper.

"That's four cones," Chi calls out.

The goal is to cage at least 10 cones per tree.



DEVAN SCHWARTZ / OPB

Washington Department of Natural Resources forest pathologist Dan Omdal reaches down to take a look at tiny whitebark pine seedlings he's studying. These trees are 5 years old.

It's an effort to protect the cones from being eaten by Clark's nutcrackers, which are birds that devour whitebark pine cones. They pick the cones apart to reach the seeds inside.

The nutcrackers are the main way whitebark pine seeds spread across high-elevation forests. But, researchers need to study these seeds.

"I think a clarkie got this one," Chi says, as he drops the cone down for us to see.

"Headache," he yells, a warning for those on the ground to step back. The clarkies have only eaten a few cones on this tree, he says.

These newly caged cones won't become bird feed — as delicious and nutritious as they may be. The seeds are high in protein.

"They're really good to eat," says tree climber Brock Mayo.

"Really?" I ask. "How do you eat them?"

"Oh yeah," Mayo says. "I eat them raw. You have to get the seed coat off. They're like pine nuts you buy at the store. They're one of my favorites."

Large-scale effort to protect cones

Protecting cones on Crater Lake is part of a large-scale effort to save these important trees across the West, from the southern Sierra Nevadas, to the Colorado Rockies, to British Columbia. They face a growing list of threats: climate change, mountain pine beetles, and, now, white pine blister rust, a fungal disease that's caused by an invasive pathogen.

The U.S. Forest Service says whitebark pine deaths are happening faster than the trees can grow. A recent study found 51% of all standing whitebark pine trees in the United States were dead.

Researchers will study the baby trees that sprout from these seeds. If they prove resistant to blister rust, they could help restore whitebark pine stands throughout the Northwest.

This year, Crater Lake National Park has funding to cage cones on 17 new trees. Before this season, the park had collected cones from 126 trees, according to the conservation program's 2018 annual report. That rust-resistance screening started in 2003.

Jen Hooke, a park botanist, first spotted these iconic trees as she backpacked in California's high mountains.

"This is the quintessential wilderness tree species. It goes up to the treeline. So, anytime you're out in the wilderness, any-



DEVAN SCHWARTZ / OPB

Dorena Genetic research Center technicians Bob Danchok and Kristin Silva take measurements of whitebark pine trees they're studying.

time you're in the West at a high mountain lake, you're likely spending your time with whitebark pine," Hooke says.

If you've been to Crater Lake, you've definitely stumbled upon the trees — whether or not you realized it. One of the only ADA-accessible tree restoration projects in the country is planted at the heavily trafficked Rim Village tourist area. The trees were planted in 2009. Around 80% have survived so far.

After changing the site from a parking lot into a tree restoration area, "The soils are a little bit compacted. The harder soils have slowed the recolonization by the pocket gophers," Hooke says.

Small mammals like to eat the seedlings in the wild. Pocket gophers have gotten to some of the restoration trees at Rim Village. Some of the trees are showing signs of blister rust.

Whitebark pines are an integral part of the park, Hooke says.

"I think it would be an empty, sad place without whitebark pine," she says. "This is the highest mountain in the park, Mount Scott, in front of us here. The primary tree cover is whitebark pine. You can see the mountain hemlock, which are the pointy crowns, and the whitebark, which are rounder. Imagine all of that devoid of trees. It would be a huge change."

It's not just the views whitebark pine make whole. It's the entire ecosystem. Diana Tomback has made a career of whitebark pine research (initially by way of studying the clarkies that feast upon their cones).

Whitebark pines are what are known in ecological circles as a keystone species, for the many benefits the trees provide.

"(Whitebark pine is) providing a food resource, for example, and a lot of different birds and small mammals that will use the seeds. It's protecting snowpack, which leads to more consistent downstream flow — that's incredibly critical during this time of climate change," says Tomback, a professor at the University of Colorado Denver. "We want to keep these right? They're a part of our heritage and just critical to the natural world and its function."

These trees aren't sold as timber, so research first started on other blister-rust susceptible five-needle pine trees, such as western white pine. To help fill that gap, the Whitebark Pine Ecosystem Foundation, which Tomback previously led, has advocated for the trees since 2001.

The trees have needed a Seussian-style Lorax to help with the multiple challenges they face. In the 1980s, Tomback says there

wasn't enough fire on the landscape. Whitebark pine habitat, high up on the mountain tops, was crowded by more shade-tolerant trees.

Now, there's too much fire in some places. Wildfires have become larger and burn hotter, instead of the restorative burns these ecosystems need. That can kill entire whitebark pine stands. The Washington Department of Natural Resources has helped replant some of these severely burned areas with experimental seedlings they hope have some resistance to blister rust.

Blister rust threat

Climate change is heating up the mountain slopes, and other heat-tolerant trees are climbing higher in elevation, further crowding whitebark habitat.

"All these things coming together are really hitting whitebark pine hard," Tomback says.

Now, she says, blister rust has become the trees' biggest threat.

"The bad thing about blister rust is that it infects all ages from seedlings all the way up to mature – even centuries old – trees. It can take a little longer to kill a large tree, but once a tree has a major blister rust canker, and that canker gets in the trunk of the tree, that tree will die," Tomback says.

Wind carries blister rust spores to the far reaches of whitebark pine habitat. It can't be contained.

"You might see a dead top at first, or old, dead branches," says Brent Oblinger, a forest pathologist with the Forest Service.

Blister rust requires another host, like currants, scarlet paintbrushes or gooseberries. It can't spread directly from pine to pine. The humidity and temperature have to be just right. Then the spores enter the whitebark pine through tiny pores in its needles. The spores travel into the branches and create cankers. If it makes it to the tree's mainstem, it can girdle the tree. That blocks nutrients to the upper portion of the tree, starving it and leading to a slow death.

"If you're out at the right time, there'd be just these orange 'sacks.' Then they explode. The spores are just bright orange," Mayo says. "You're like, 'Wow. That looks odd.' But not really like pollen flying through the air, unless you individually pop (the sacks)."

Mayo was on the "blister rust crew" with the Dorena Genetic Resource Center in Cottage Grove.

"There's way more of it than you think," Mayo says. "I'd never heard of it. Once you start knowing what it looks like, it's everywhere."

"This looks like a canker here," he says, pointing to a limb directly behind him.

The Crater Lake cone-protecting team has selected trees that appear to be doing well, near trees that are fighting off blister rust infections. They hope the nearby healthy whitebark pines have a bit of resistance.

One major tool to help in the fight against blister rust is identifying and breeding trees with resistance.

Resistance to rust

At the Dorena Genetic Resource Center, Richard Snieszko has been screening whitebark pines for resistance to blister rust since 2002. (He started working at the center in 1991. The

program had studied western white pines since about 1966.)

Snieszko takes the cones that have been harvested from places like Crater Lake. His team removes the seeds and then grows new seedling trees for two years. The researchers then try to infect the trees with blister rust.

They place trees in a fog chamber, which Snieszko jokes could be the world's largest.

"It's not even a mist. It's a fine fog. You can hold your hand out at arm's length, and you won't even see your hand," Snieszko says.

There, he's able to create the right temperature and humidity for the blister rust to fall from infected leaves onto the seedlings. Then they move trees outside and watch them for up to five years.

"With forest trees, the resistance we put out there has to last not five years. It has to last at least 100 years," Snieszko says. "And, really, with whitebark pine it has to last forever. Because not only do you want those parents to be hundreds of years old, but they're going to produce some progeny for the ensuing generations."

Whitebark pines don't reach full reproductive maturity until they are around 60 years old.

Other efforts have sequenced the whitebark pine genome, Tomback says. She hopes genomics could "fast track the identification of rust-resistant species." Tomback says efforts at the Dorena Genetic Research Center that have already found rust-resistant trees will help identify key genes in future studies.

The team has screened nearly 1,500 trees throughout Oregon and Washington. Each tree is graded for its resistance to blister rust. ("A" shows the best resistance; "F" the worst, like in school. The program at Crater Lake plants trees that have received an "A," "B" or "C" to promote genetic diversity.)

"The level of resistance we're finding in whitebark pine from the wild trees is much higher for the most part than we ever found in the other species we've worked with. So we got lucky," Snieszko says. "I think this is shaping up to be a real success story – and a great example of many people and organizations working together to help ameliorate a problem."

Pining for whitebark in central Washington

Some of the resistant trees Snieszko has bred have been planted near the summit of Darland Mountain, more than an hour's drive west of Yakima.

Dan Omdal is a forest pathologist with the Washington Department of Natural Resources. He realized he could help with whitebark pine restoration when he was moonlighting as a wildfire public information officer.

He heard the radios chattering away, as firefighters worked to protect whitebark stands. He remembered seedlings were available that needed to be planted.

"Two months later, we're up on Hall Mountain (in the Colville National Forest of northeastern Washington) planting another research site to test these different (genetically resistant) families out in the environment," Omdal says. "There's not a lot of natural regeneration taking place in that burned area. (It will) hopefully provide some information on how well we've been doing, identifying families that we believe may have some strategies for resistance that might help them to at least tolerate the pathogen that is not going away."



DEVAN SCHWARTZ / OPB

A whitebark pine cone that's been eaten by a Clark's nutcracker. The birds are the main reason why whitebark pine seeds are spread through high elevation forests.

Now, the state DNR, working with the Forest Service and federal Bureau of Indian Affairs, has planted four sites to help test genetic resistance to blister rust.

Omdal walks around a stand burned in the Discovery Fire. Twelve years later, the area is starting to recover. Some whitebark pine that didn't burn show signs of blister rust, large cankers choke tree limbs. Fungus pustules burst when poked.

"This upper portion of the tree has been dead for a really long time," Omdal says. "You can see that there are these swollen, disfigured branches, but there are still branches beneath the infection court that allowed this tree to persist. And so it's fighting as best it can."

A short walk along the hillside, Omdal bends down to inspect some 5-year-old seedlings. The slow-growing trees are palm-sized. Researchers have picked this spot to test their genetic resistance to blister rust.

"It's a harsh climate up here. You can see that the buds have just broken. So, this is the next cohort of needles," Omdal says. "They've done remarkably well, actually. You don't often expect such high levels of survival."

They've planted about 1,000 seedlings on this site, from up to 30 different genetic "families." They check the trees every year to look for signs of blister rust. So far, they haven't been infected, but they're still very small, Omdal says.

"You really want these seedlings to be exposed, early and often," he says.

Tribes are also working to restore and protect whitebark pine stands. For the Confederated Salish and Kootenai Tribes, the seeds, known as *sčeytṑ*, are considered a delicacy, as Tony Incashola told the Char-Koosta News.

He remembers eating the seeds as a boy.

"It was more like a treat. If you come across it in your travels it was a treat to have. I used to remember my Elders saying you can't have more than a handful or you will pay for it later," Incashola told the publication.

Now an Elder, Incashola says the trees and their seeds are harder to find.

At a workshop in 2017, a tribal culture committee documented the importance of the pines, saying Elders used to know where the trees were abundant.



DEVAN SCHWARTZ / OPB

Crater Lake botanist Jen Hooke staples pouches of the pheromone verbenone to fend off mountain bark beetles.

"The threats to whitebark pine are therefore direct threats to our cultural ways. *Sčitṑálq*" (whitebark pine) is an important part of our subsistence, and therefore part of our connection to the mountains themselves," the committee wrote.

Keeping an eye at Crater Lake

Back at Crater Lake, the tree climbers caged cones on 17 trees. The number of cones the team caged on each tree varied, from 12 to 135, Hooke says. They'll come back to harvest the cones in October, once they've fully matured. It'll take around seven years to fully determine whether these cones are resistant to blister rust.

In the meantime, Jen Hooke will keep an eye on these trees. Today, she's stapling pouches of the pheromone verbenone to fend off mountain bark beetles. It'd be bad news to have a potentially resistant tree felled by a different threat.

"(The bark beetles) communicate through pheromones. This is just a pheromone that says that the tree is fully colonized already," Hooke says. "Really tricking them into thinking that there's no vacancy here, so they'll go elsewhere."

At the park, researchers have found more trees than normal appear to be resistant to blister rust. That could be good news for stands across the Northwest.

"We do have some resistant trees here. I think some areas have like less than 5%, and our numbers are a little higher. So that's promising," Hooke says.

Hooke says along the Pacific Coast researchers have detected some genetic resistance in approximately 25% of whitebark pine populations. At Crater Lake, she estimates around 37.6% of the trees had some level of genetic resistance.

The federal government is considering adding whitebark pine to the Endangered Species List. It was first considered for listing in 2011 and remains a "candidate for species listing." A decision is expected this December.



Courtney Flatt is a Richland-based multi-media correspondent for NWPB and the Northwest News Network focusing on environmental, natural resources and energy issues in the Northwest.



GREG ROSALSKY

How did canines go from underdogs living bleak lives in backyards and shelters to our pampered little overlords?

How ‘The Pet Revolution’ Unleashed A New Top Dog In America

If you're in the market for gourmet dog food these days, there are a lot of options for your pooch. I mean, if you've got bills to pay, you could buy a 20-pound bag of chicken flavor Pedigree kibble for \$12. But Open Farm Pet offers a similar size bag of “Wild-Caught Salmon & Ancient Grains Dry Dog Food” for \$72. Not only does it have wild salmon, it's got steel-cut oats, quinoa, chia seeds and “superfoods like coconut oil, pumpkin and turmeric.”

Stella & Chewy's offers a 22-pound bag blend of raw lamb, beef, and venison kibble for \$86 and an 8-pound box of “Grass-Fed Lamb Stew” for \$70. The stew is “100% human grade,” which is perfect for the discerning carnivorous canine. But if your dog is the ethical type, he or she can chow down on Wild Earth's vegan dog food. An 18-pound, meatless bag costs \$70 and is chock full of plant protein and “irresistible umami flavor.”

Dogs have come a long way since the days when they were put to work on farms and fed scraps. They've even come a long way since just a few decades ago when they spent their nights in the doghouse. Dogs now sleep inside on orthopedic beds. They get top-notch healthcare and visits to psychiatrists who prescribe them antidepressants. They see acupuncturists and psychics. They get massages and spa days. They wear sweaters.

Dogs are also much less likely to be killed these days. During the 1990s, more than 10 million dogs were euthanized in America every year. Euthanasia has fallen dramatically, to about 670,000 dogs per year, according to the American Society for the Prevention of Cruelty to Animals (ASPCA). The overwhelming majority of shelter dogs are now adopted rather than snuffed out.

The comedian Jerry Seinfeld once suggested that if aliens were watching us with telescopes and saw our interactions with dogs, they might think dogs were the leaders: “If you see two life forms – one of them is making a poop and the other is carrying it for him – who would you assume is in charge?”

All of which raises the question: How did canines go from underdogs living bleak lives in backyards and shelters to our pampered little overlords?

The revolution will not be muzzled

A new book, *Pet Nation*, tries to answer that question. It's written by Mark Cushing, the founder and CEO of Animal Pol-



PHOTO: ABIGAIL KRAFT

Overlords Hawkeye (guess which one) and Dottie do their best to humor their “leaders.” They may or may not own fancy sweaters and they might possibly sleep on orthopedic beds.

icy Group, an advocacy organization for pets. Cushing argues America has witnessed nothing short of a pet revolution. It “could be the first revolution in history in which the oppressors voluntarily stepped aside for the oppressed,” he writes.

“Every element of pet culture has changed: from food to boarding, medicine, play, shelters, sleeping, training, travel, surveillance, getting lost, getting found, to the number of pets in the United States, now more dogs and cats than Americans ever imagined was possible,” Cushing writes. It's a change that

TROON — VINEYARD —

APPLEGATE VALLEY
OREGON

BIODYNAMIC & ORGANIC AGRICULTURE • CRITICALLY ACCLAIMED NATURAL WINES



"The Slow Food SNAIL PRIZE is awarded to Troon Vineyard whose values (high quality wines, originality, respect for the land and environment) align with the Slow Food movement. Quality-price ratio is another factor that our editors consider."

**slow
wine**

www.troonvineyard.com • 1475 Kubli Rd., Grants Pass OR 97527 • 541-846-9900



20TH ANNUAL

ASHLAND'S
ACCLAIMED
FILM FESTIVAL

VARSITY WORLD FILM WEEK

coming in October!

ashlandfilm.org

[i] ashland
independent
film festival

now supports around 1.3 million American jobs, from pet food tester to adoption counselor to veterinary oncologist.

Cushing traces the revolution back to 1998. The American Pet Products Association says between 1998 and 2018, the annual amount that Americans spent on their pets ballooned from \$23 billion to \$90.5 billion (in inflation-adjusted terms). That's an astounding 293% increase. With the pandemic, pet spending rocketed even higher. Last year, Americans spent a record \$103.6 billion on their furry friends (as well as non-furry reptiles, birds, and fish).

By far the most popular pet in America is a dog. Around 54% of American households now have at least one. From 1975 to 1998, Cushing says, the number of dogs in America remained pretty flat at around 62 million. Then the pooch population jumped over a very big fence, reaching over 90 million today, far exceeding population growth of American humans.

Who let the dogs out?

Cushing gives no single reason for why 1998 seems to be a pivotal year in the pet business. And, we should say, he's not a social scientist, and he gives a pack of pretty anecdotal explanations for it. One is the rise in the divorce rate and a decline in the birth rate in recent decades. "As the human birth rate declines, people transfer the mothering and fathering tendency to pets," he writes. While America has indeed seen a big change in family structures since World War II, 1998 doesn't appear to be a pivotal year for that.

Cushing also credits media companies like Disney, which anthropomorphized animals and got us to slowly think of them as more deserving of love and affection – but again, 1998 doesn't seem to be a pivotal year for that either.

Dogonomics might have changed because the upper strata of America have gotten much richer since the 1990s. As they do with craft beer, fancy restaurants, and gadgets and gear, this group splurges on raw free-range chicken and sweet potato kibble for their dogs. But Cushing stresses the pet revolution can be seen in both rich and poor households.

Cushing's most interesting argument for why 1998 seems to be a pivotal year has to do with the rise of the Internet. There are the obvious ways it's made it easier to find dogs, matching faraway breeders and shelters with wannabe dog owners. More interesting is Cushing's contention that pets are filling the void created by social decay after technology atomized us, divided us, and sowed social distrust.

The Harvard political scientist Robert Putnam famously documented the decline of "social capital" in his book *Bowling Alone*. The basic idea is that technology and other societal changes have caused a decline in civic institutions and social participation in communities. As a result, we've become more lonely and isolated and less likely to trust one another.

Cushing, whom you might call a pet idealist, believes that pets, and especially dogs, have come to the rescue, like Lassie saving us from the bottom of a well. By owning dogs, he writes, "people rediscovered the sidewalk, then their neighborhood,

then city parks filled with dog runs, leading them to a long-lost world called 'my community' that had vanished from many cities and towns as people burrowed into their computers." He cites a few studies, which find that dog owners tend to be much more engaged in their community.

All that might explain the rise in demand for dogs. At the same time, Cushing argues, society has been too dogged about curbing the supply of dogs needed to meet that demand. Spay-and-neuter campaigns, which originated during a time when shelters were overflowing with dogs, have depleted the number of puppies. So have scattershot campaigns against "puppy mills," or large-scale commercial breeders suspected of malfeasance.

Despite those depressing ads featuring Sarah McLachlan's "Angel," Cushing claims there is now a dog shortage. "There is a deficit of two million dogs per year, and it's growing," he writes. Cushing's estimate is based on a year-long national survey of 1500 American households, which asks them how many dogs they currently have and where they got them from. His estimate is also based on assumptions about how many dogs Americans will want as dogs die and the human population grows.

He sees evidence of the shortage in prices and rates of adoption at shelters. Southern and Midwest states, he says, spay and neuter their dogs at a lower rate, and as a result, we've seen the growth of "canine freedom trains" from shelters there to homes in other parts of the country where there's the most chronic shortage. But, he says, those shelters can't keep up with the demand. And that worries him. "If the demand for dogs continues to exceed the supply, dogs will become a luxury item," he writes.

Cushing wants to find a middle ground in an ongoing war between big breeding operations and advocacy groups, like the Humane Society and the ASPCA, over mass production of puppies. He argues we can allow large-scale commercial breeding while also making sure breeders rear puppies in a safe and healthy environment. He also suggests that maybe we scale back spaying and neutering. But everybody's got a dog in this fight, so the politics are ruff.

I write this next to my girlfriend's 15-year-old dog, Scruffy, as he lies on his orthopedic bed. The revolution is barking in my ear. Just this year, furry revolutionaries won yet another glorious battle – convincing Ben & Jerry's to make ice cream for dogs. I guess we've got to get Scruffy some now. What a lucky mutt.

Since 2018, Greg Rosalsky has been a writer and reporter at NPR's *Planet Money*.

©2021 National Public Radio, Inc. NPR news report "How 'The Pet Revolution' Unleashed A New Top Dog In America" by Greg Rosalsky was originally published on NPR.org on August 10, 2021, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.



CHAMBER MUSIC CONCERTS

2021-2022 SEASON

Presenting world-class ensembles in the
Southern Oregon University Music Recital Hall
in Ashland, Oregon.

Due to COVID-19 issues, dates for these performances may change.
Please visit ChamberMusicConcerts.org for updated information.



Ying String Quartet

October 29, 2021

Castalian String Quartet

November 19 & 20, 2021

EXPLORATIONS: Sō Percussion

January 28, 2022

SPECIAL CONCERT: Chanticleer

February 18 & 19, 2022

Fauré Piano Quartett

March 15 & 16, 2022

Vienna Piano Trio

April 8, 2022

Jerusalem String Quartet

April 29 & 30, 2022

BUY TICKETS NOW

541-552-6154

ChamberMusicConcerts.org

WORLD-CLASS MUSICIANS

THRILLING PERFORMANCES



I know it's stupid and short-sighted and I do not recommend my choice to anyone, but I can't figure out how to stuff thirty years of a life into my Honda Civic.

Gardening In Mordor

The weeds cry out for water. In other times, the diligent gardener would not have much sympathy for weeds but other times were very different, other times there were plenty more weeds where those came from. Now the yard is green only in the places where it is intentionally watered. Keeping the trees alive is a priority so if the rest of the place looks like a scene out of one of those apocalyptic movies I will never watch, I guess I have to live with it. Guessing is a luxury, I need to accept it as a reality.

Venturing outside right now, in August, is about as depressing as it gets. We live in a high mountain valley, one range over from the many fires on the Salmon River in Western Siskiyou County. We had a deluge of delicious rain last week that brought both heaven and hell. Heaven lasted two days, the ground soaked up every bit of water and rejoiced. But with that cooling deluge, came lightning strikes which rained fire all over the mountainous Salmon River watershed sending walls of smoke and ash to our front door. Given the "right" wrong conditions, the fire could be right here and in that event, all bets are off.

So many people in the west have "go" bags. Makes sense, grab your can't-live-without essentials and make a run for it. Hopefully you have clear roads out of the fire line, but the fire path is unpredictable and, to quote Forrest Gump, you never know what you're going to get. We are lucky to count Mark and Cindy DeGroft—a couple on everybody's most loved list in Jackson County—as good friends. Their "go bag" includes prosthetic limbs, wheelchair, guitars and fiddle and their precious dog Gracie, which complicates the already complicated. Last year during the Talent Fire, they packed as best they could and headed north to a safe house, which turned into an unsafe house so back in the car to another house. When it became clear that this house was also in the fire line, Cindy and Mark made the decision to drive back through Medford towards Ashland, where good friends had an empty house in a safe zone. The specific details of their drive through smoke, ash and fire are harrowing so when you multiply their experience by the thousands of others that day, it's not hyperbole to say that symptoms of PTSD are a constant for most residents of that area. And here we go again.

The list of active fires grows every day. My strong and sassy daughter-in-law Malia is a Redding Hotshot crew member, working long hours alongside thousands of other firefighters throughout the west trying to hold the line. She's been down on the Dixie Fire in the Paradise area where my cousins lost their home in 2018 and are on pins and needles wondering if what they've rebuilt will be ashes again. I imagine Christmas lists have gotten really bizarre for fire victims. "What do you want for Christmas? I don't know...everything?"



Last Christmas our son, Henry, gave me a flat of succulents for the garden. His place of business, Mountain Crest Gardens, had a very busy year as gardening consumers realize water-intensive plants are a thing of the past. The great thing about succulents is they are the perfect plant for absent-minded gardeners. If you forgot to water last week, they don't care. If your well goes dry, like so many are experiencing, succulents have a good chance of surviving the parched conditions. But you can't eat succulents, at least not yet.

Out in my vegetable garden, ash falls on zucchini plants reminiscent of the dust on my piano. The sun is a red disc, reminding me, again, of those apocalyptic movies I won't watch. Heavy smoke, blocking direct sunlight, actually cools things down so the tomatoes, planted in more optimistic times, just hang green and heavy on the vine. Why bother with this Sisyphean exercise? It's not like we will starve without those garden-raised tomatoes or zucchini. I bother because doing normal activities makes me feel, for a few blessed hours, that life is normal.

It was normal thirty years ago when we moved here, when the yard was a blank slate. Years of being a rental property, our house and yard was, to put it delicately, "dated." We think the house was designed by builders, enhanced by illegal substances, who thought a dropped kitchen ceiling would give the home a slick groovy vibe. Anybody over six-feet tall looked pained when standing in the kitchen. So that had to go.

And bit by bit, we claimed the yard. The one lone pine tree was given an orchard of apple and plum trees to look down on. The raggedy and thorny rose bushes were replaced with elder-

berry, walnut and, because they are great shade trees, locust. Jim hung birdhouses and feeders all over the yard, built a lovely pond and now we have a glorious habitat for all manner of semi-urban wildlife. And the bees. We jumped into beekeeping ten years ago and now we have the *bee-loud glade* Yeats yearned to return to in Lake Isle of Innisfree. It's nothing compared to a *Home and Garden* spread, but every bit of it was created by two people who just kept at it for decades.

The thought that it could all go up in smoke is terrifying. If I allow myself to consider the possibility, I feel the stirrings of a panic so overwhelming, I just want to go back to bed. How do Mark and Cindy and my Paradise cousins and all those who have actually lost it all in some hastily named fire, get up every day and try to live "normally?"

I'm not the first to say it; fire season is the new normal. We've done it to ourselves in large part and what we didn't do, Mother Nature has always done. We've always had drought but our childish refusal to address the human-caused component of climate change has compounded our environmental problems exponentially. Making climate change a political football did not start with recent political administrations but has been going on since before the Carter Administration. And I have no patience with those who split hairs on the science, getting sidelined on idiotic semantics thereby doing nothing but obstructing real change.

When I was a kid, Los Angeles was synonymous with smog, and now-wildfire smoke notwithstanding—the city's skies are much cleaner. Back then, courageous lawmakers actually did something about it through stringent air quality regulations. And it worked. I'm sure the heavy polluters didn't like being reined in, but the subsequent and observable quality of life change in that area is a win for everyone. Capitalism should not be synonymous with environmental degradation, but in recent decades many lawmakers have supported short-term profits over clean air and water. Shame on them.

Truth. I don't have a go bag. I know it's stupid and short-sighted and I do not recommend my choice to anyone, but I can't figure out how to stuff thirty years of a life into my Honda Civic. Hoping and praying our community will be spared is not a sensible plan so don't do what I do. I will, for now, mask up for the smoke, head into the yard and hand water trees and maybe that sad tomato. Stay safe my friends, and I hope we all make it through this new normal.



Madeleine DeAndreis-Ayres gardens in Fort Jones, California. She and her husband are retired and have stepped over that threshold where they watch their grandson, produce melodramas and make tiresome jokes about zucchini. They haven't enrolled in OLLI classes but that is sure to come. It's inevitable.



Southern Oregon

LAND

CONSERVANCY

Upper Bear Creek Watershed Focus

Southern Oregon Land Conservancy is working to protect the stunning landscapes and wildlife habitats of the Upper Bear Creek Watershed. If you own property within this area, you may be able to partner with us to conserve your special land. Contact us today to learn more.

landconserve.org



PO BOX 954
ASHLAND OR 97520
541.482.3069

Even with protocols such as those at Lollapalooza in place, many in the industry and the medical community think these kinds of massive gatherings remain unsafe.

So Much For 'Hot Vax Summer.' Delta Puts A Damper On Festivals And Concerts

For live music fans, what was supposed to be “hot vax summer” has begun to feel more like “delta variant downer.” The recent COVID-19 surges around the country are putting a damper on the joys of finally experiencing live music again even as major festivals and concerts return. It’s also putting organizers and artists in the music industry in an increasingly tricky and uncertain position.

A roaring, hopeful return interrupted

As soon as guidelines for fully vaccinated adults relaxed a few months ago, music festivals and concert venues kicked into gear, announcing dates and artist lineups. With so much pent-up demand for the thrill of sharing live music with crowds of strangers, tickets to many of these events were snapped up by eager homebound audiences.

“Magical” is how Michelle Joy, lead singer of the up-and-coming band Cannons, describes performing at Lollapalooza last weekend in Chicago. It was the band’s first festival ever. “We’ve been working so hard for an opportunity like this,” she says. “So we have spent a lot of time thinking about how we can make this safe and not let the virus also kill our dreams.” To that end, band members are fully vaccinated but still wore masks when they weren’t performing, even though they weren’t required to do so.

Lollapalooza’s rules for returning were strict by all measures. Festivalgoers had to show proof of vaccination or a negative coronavirus test result obtained within 72 hours of entry. Only unvaccinated people had to wear masks.

Even though a video emerged online that appeared to show attendees didn’t always adhere to those protocols, Chicago Mayor Lori Lightfoot told WVON-AM on Tuesday she was confident officials made the festival as safe as they possibly could, including having city staff make regular visits to the screening checkpoints.

Lightfoot also revealed that Chicago’s public health commissioner went to Lollapalooza “incognito.” Lightfoot says Dr. Allison Arwady didn’t have the proper paperwork. “They wouldn’t let her in. Every single day,” Lightfoot says, screeners “turned hundreds of people away.”

Did delta turn off the carefree vibe?

Still, even with protocols such as those at Lollapalooza in place, many in the industry and the medical community think these kinds of massive gatherings remain unsafe. As



SOARING BADGER PRODUCTIONS

This photo, taken from a residential balcony overlooking Chicago's Grant Park, captures the massive scale of Lollapalooza 2021. Roughly 100,000 people attended.

NPR has reported, the delta variant appears to be around twice as transmissible as the original SARS-CoV-2 strains.

On social media, some are using dark humor to express their disbelief, imagining what a feast these festivals must be for the coronavirus. One Twitter user posted a photo of an exhausted basketball player keeled over with the caption, “Covid after running rampant at Rolling Loud and Lollapalooza.”

Marianne Shanley, who lives in Brooklyn, has taken to social media to express her anger over New York City’s plans for large-scale outdoor concerts with such marquee stars as Bruce Springsteen and Jennifer Hudson. Shanley says she “physically felt ill” when she saw the photos of tens of thousands of bodies pressed against each other at Lollapalooza.

“I feel like there’s enough evidence to know that these large gatherings at this point in time are going to be hugely problematic and seed the country for another catastrophic winter,” Shanley says.

PASSION CREATIVITY PERFORMANCE



Did you know our live streams and video releases
are on our **You Tube** Channel? Go to
youtube.com/OregonCenterfortheArts
to watch or rewatch our virtual events from 2019–2021
and remember to subscribe to our channel while you're there

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY

 OCAatSOU |  OCAatSOU | Website: oca.sou.edu

Recordings

Continued from page 21

Epidemiologist Eric Feigl-Ding believes “music festivals and concerts are risky,” he writes in an email to NPR, “mostly because of the ... indoor gatherings after hours and crowded bathrooms.”

Please don't stop the music, others say

Artists have been booked. Tickets have been sold. Stagehands and other workers have been hired. The music industry's reopening train left the station months ago. So how should festival organizers and concert venues respond to the increasing risks?

“I don't think that the events should be canceled,” says Leana Wen, an emergency physician and public health professor at George Washington University. “I know that there are calls for them to be. But we have to recognize as a society that we're now going to be living with risk, that nothing that we're going to be doing at this point is zero risk from COVID-19, from spreading COVID, from getting COVID.”

Wen says that to “make the events as safe as possible” audience members should be required to show proof of vaccination.

“We know that getting vaccinated protects you extremely well from getting severe illness,” she says, “and also reduces your likelihood of getting COVID and therefore of transmitting it to others.” Wen says to reduce the chance of a superspreader event further, venues could also require proof of a negative test. These measures might even incentivize more people to get the shots, she says.

A performing arts economy bruised but not broken

COVID-19 has devastated the arts and entertainment industries. The vast majority of musicians only get paid when they perform. Chad Smith, CEO of the Los Angeles Philharmonic Association, which oversees the Hollywood Bowl, says as soon as county and state health departments announced the venue could open up at full capacity, “we did.”

“The mood with artists and the community and audiences has been celebratory up until this point.”

The legendary outdoor theater has a capacity of nearly 18,000. Its first concert back – the “July 4th Fireworks Spectacular” with Kool & the Gang – sold out. Smith says that it “was an incredibly emotional time. ... I don't think I've ever heard the national anthem sung so loudly.”

Smith agrees that the “delta variant is a concern.” He says a survey of patrons found “that close to 98% of the people who are coming to the Hollywood Bowl are vaccinated.” Currently at the Hollywood Bowl masks are required when indoors and whenever attendees are not in their seats.

That requirement is some comfort to Geetanjali Dhillon, who recently attended a Ziggy Marley concert at the Hollywood Bowl, which she calls “a place of such great community for Los Angeles.” But she admits the uncertainty around the delta variant prevented her from fully enjoying the experience. “I didn't even realize it until I got there and then started to feel a little bit of anxiety because it was a massive crowd,” Dhillon says, “and I had not been in a crowd like that in ... about a year and a half.”

Those public health officials and programmers advocating for a sustained return hope that a blend of audience anxiety and desire will motivate live music lovers to be extra careful – and to get vaccinated – so shows can go on.

The Cannons' lead singer believes, in the age of COVID-19, it'll come down to personal responsibility. “If everyone does want to go to these festivals and stuff, there's a part that they have to play to keep themselves and everyone safe,” Joy says. “And we're personally trying to do that. And we hope that other people do that as well.”



Save 10% off your first cleaning!



Making Your Life Simpler, Cleaner and Greener!

Eco-friendly, Non-toxic Housecleaning
www.graceworkscleaning.com • 541.292.3895

Rest assured! We are licensed, bonded & insured.



Elizabeth Blair is a Peabody Award-winning senior producer/reporter on the Arts Desk of NPR News.

©2021 National Public Radio, Inc. NPR news report “So Much For ‘Hot Vax Summer.’ Delta Puts A Damper On Festivals And Concerts” by Elizabeth Blair was originally published on NPR.org on August 6, 2021, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.

Classics & News Service



- **FM Transmitters** provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Monday through Friday

5:00am Morning Edition
 7:00am First Concert
 12:00pm Siskiyou Music Hall
 4:00pm All Things Considered
 6:30pm The Daily
 7:00pm Exploring Music
 8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
 8:00am First Concert
 10:00am WFMT Radio Network
 Opera Series
 2:00pm Played in Oregon

3:00pm The Chamber Music
 Society of Lincoln Center
 4:00pm All Things Considered
 5:00pm New York Philharmonic
 7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
 9:00am Millennium of Music
 10:00am Sunday Baroque
 12:00pm Siskiyou Music Hall
 2:00pm Performance Today Weekend
 4:00pm All Things Considered
 5:00pm Chicago Symphony Orchestra
 7:00pm Gameplay
 8:00pm State Farm Music Hall

Stations

KSOR 90.1 FM
 ASHLAND
KSRG 88.3 FM
 ASHLAND

KSRS 91.5 FM
 ROSEBURG
KNYR 91.3 FM
 YREKA
KOOZ 94.1 FM
 MYRTLE POINT/COOS BAY

KZBY 90.5 FM
 COOS BAY
KLMF 88.5 FM
 KLAMATH FALLS
KNHT 102.5 FM
 RIO DELL/EUREKA

KLDD 91.9 FM
 MT. SHASTA
KHEC 91.1 FM
 CRESCENT CITY
KWCA 101.1 FM
 REDDING

Translators

Big Bend 91.3 FM
Brookings 101.7 FM
Burney 90.9 FM

Camas Valley 88.7 FM
Canyonville 91.9 FM
Cave Junction 89.5 FM
Chiloquin 91.7 FM
Coquille 88.1 FM

Coos Bay
 90.5 FM / 89.1 FM
Etna / Ft. Jones 91.1 FM
Gasquet 89.1 FM
Gold Beach 91.5 FM

Grants Pass 101.5 FM
Happy Camp 91.9 FM
Lakeview 89.5 FM
Langlois, Sixes 91.3 FM
LaPine/Beaver Marsh
 89.1 FM

Lincoln 88.7 FM
Mendocino 101.9 FM
Port Orford 90.5 FM
Weed 89.5 FM

WFMT Radio Network Opera Series

Sept 4 – *Hippolyte et Aricie* by Jean-Philippe Rameau
 Sept 11 – *Tancredi* by Gioachino Rossini
 Sept 18 – *Ali Baba* by Giovanni Bottesini
 Sept 25 – *Pelléas et Mélisande* by Claude Debussy
 Oct 2 – *La Clemenza di Tito* by Wolfgang Amadeus Mozart
 Oct 11 – *Billy Budd* by Benjamin Britten
 Oct 16 – *La Bohème* by Giacomo Puccini
 Oct 23 – *Orlando* by George Frideric Handel
 Oct 30 – *La Fille du Regiment* by Gaetano Donizetti



Hippolyte et Aricie by Jean-Philippe Rameau

Rhythm & News Service



- **FM Transmitters** provide extended regional service.
- **FM Translators** provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

KVYA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
3:00am World Café

Saturday

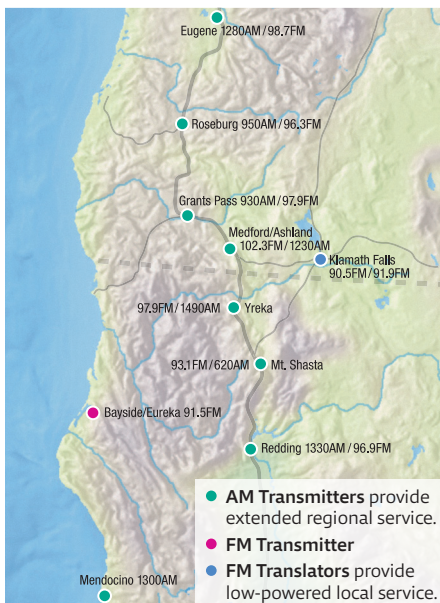
5:00am Weekend Edition
9:00am Wait Wait... Don't Tell Me!
10:00am Radiolab
11:00am Snap Judgement
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Folk Alley
5:00pm All Things Considered
6:00pm American Rhythm

8:00pm Conversations from the World Cafe
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Woodsongs
10:00pm The Midnight Special
12:00pm Mountain Stage
1:00am Undercurrents

News & Information Service



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Monday through Friday

5:00am BBC World Service
7:00am 1A
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm BBC News Hour
1:30pm The Daily
2:00pm Think
3:00pm Fresh Air
4:00pm PRI's The World
5:00pm On Point
6:00pm 1A
7:00pm Fresh Air (repeat)
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am Day 6

9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm Politics with Amy Walter
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am On The Media
9:00am Innovation Hub
10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm The New Yorker Radio Hour
2:00pm Fresh Air Weekend
3:00pm Milk Street Radio
4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Ashland/Medford 102.3 FM
Klamath Falls 90.5 FM / 91.9 FM
Grants Pass 97.9 FM

Mt. Shasta 93.1 FM
Redding 96.9 FM
Roseburg 96.3 FM
Yreka 97.9 FM
Eugene 98.7 FM

Together for SOU and JPR

Creating a charitable gift annuity is an easy way to support SOU and its programs. With a gift of cash or securities, you receive fixed income payments for life. Its benefits include a tax deduction and possible capital gains benefits.

Current rate for single life annuity:	Your age:	Rate of return:
	65	4.2%
	75	5.4%
	85	7.6%

Call or email us to learn more.
541-552-6127 | soufoundation@sou.edu

SO | **Southern OREGON**
UNIVERSITY
FOUNDATION

ERIN ROSS

The Biscuit Fire was a warning: If it gets dry enough and hot enough, Oregon's forests become the perfect fuel.

Bootleg, Biscuit, Rosland And Milli: Lessons From Past And Current Fires

What decades of controlled burns and megafires can teach us

Picture an unusually dry summer, a record heat wave, and so many Western fires burning that crews are stretched thin across the country. And a fire started that “spread so quickly, and burned so hot, and moved so fast” that “it looked like Mount St. Helens erupting.” And with winter rains nowhere in sight, “it felt like it was gonna go on forever.” Debates about the best way to prevent such fires raged: Do you thin the trees? Conduct prescribed burns? Put fires out as soon as they start, or let them burn?

Summer of 2021? Nope. Those quotes are from an award-winning episode of *Oregon Field Guide* that documented the 2002 Biscuit fire. At 500,000 acres, it was the largest fire to burn in Oregon since 1900. The terms “climate change” and “global warming” were never mentioned. While the Field Guide team was filming, former Vice President Al Gore was touring town halls around the country, presenting a slideshow about climate change that would later become the documentary film *An Inconvenient Truth*.

Today precedent-setting fires are almost routine. Any number of superlatives apply to today's Bootleg Fire, which started unseasonably early and exploded to 400,000 acres in a handful of days.

The Biscuit Fire was a warning: If it gets dry enough and hot enough, Oregon's forests become the perfect fuel. The fire also provided a research opportunity. It was a chance to shed light on some burning questions, to see how clearcutting, thinning, controlled burns, and a combination of controlled burning and thinning impacted fire behavior.

The Biscuit Fire burned through a portion of forest set aside for research, with different plots managed in different ways. When the Biscuit Fire burned, those research plots also went up in flames. At first, it seemed like a loss. Instead, it proved a gold mine of research.

The premise behind both thinning and controlled burning is to remove some of the fuels and stop the fire from getting too hot. Thinning is supposed to remove smaller trees, or “ladder fuels,” that can ignite and send flames toward the tops of trees. Controlled burns remove the layers of needles, detritus, grasses, and brush that make up the forest floor.

“What I am walking along is the fire line for the underburning study,” Bernard Bormann, a forest ecologist, told OPB's *Oregon Field Guide* in 2002. At the time, he was working for the U.S. Forest Service. “The area to my left was underburned in 2001.

This area was not. They were both thinned in the same way.”

To the right, there was stark, black earth. But the area to the left, which had been deliberately burned two years prior, was speckled with green: new shoots of small plants that had survived the less-hot fire.

And looking skyward, the difference was even more pronounced.

“You can see there are some dead trees here, but many of them are alive and have branches, even, low down. On the other extreme,” he gestured to the left, “you see very few live trees at all. It's hard not to conclude that the underburning treatment, at least in this particular spot, was very effective.”

And, even more surprising: In areas that were just thinned, and not burned, the fire appeared to be hotter than areas that weren't treated at all.



Firing crews set a backfire to contain the Bootleg Fire in this photo taken July 25, 2021.

COURTESY OF BOOTLEG FIRE INCIDENT COMMAND VIA INCIWEB

JPR News Focus: Fire

Continued from page 27

At the time, some in the timber industry saw the fires as a sign of failed forest management; if they could just cut down the trees, there would be less to burn.

But on the clear-cut plots and in areas where ladder fuels were thinned, but no burning happened, the Biscuit Fire burned hot and fast. Bormann thinks the hardwood trees that would normally be removed in thinning operations helped dampen the fire. That hypothesis was put to the test in 2020, when a test plot containing Douglas fir and red alder burned in the Holiday Farm Fire. Bormann said research on that location is ongoing.

In 2002, Bormann was careful to note that all forests are different, and it's hard to draw conclusions from a single study. And Bormann, now at the University of Washington, is still careful today. "It's just an anecdote, you know. But it's pretty obvious."

And there are a lot more anecdotes now than there were in 2002. In the 2020 Holiday Farm Fire, clear cuts burned hotter and faster than unlogged forest. And more and more wildfires are burning across land treated with prescribed fire.

Lessons from the Deschutes National Forest

The Deschutes National Forest in Central Oregon looks very different from the southwest Oregon forest burned in the Biscuit Fire. Officials at the Deschutes are experts on prescribed

burns, many of which they conduct as part of the Deschutes Collaborative Forest Project.

"Because Central Oregon is a fire-adapted forest, we have kind of been one of the forests at the forefront of reintroducing fire into the system," said Jean Nelson-Dean, the public affairs officer for Deschutes National Forest. Each prescribed burn takes years of planning. Other forest officials send crews from around the country to train with crews from Deschutes.

All of that prescribed burning has paid off. In 2020, the Ro-sland Road Fire broke out north of La Pine, Oregon.

"There were immediate evacuations," Nelson-Dean recalled. It burned hot and fast through dense forest, but once it reached an area where fuels were removed through thinning and fire, "it just dropped to the ground, and they were able to put the fire out."

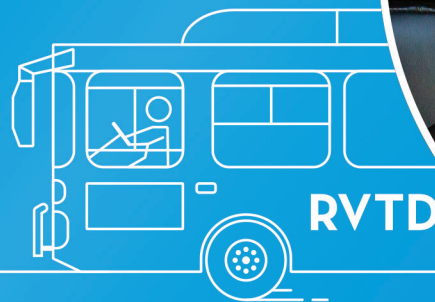
No homes were destroyed.

And in 2017, the lightning-caused Milli Fire came roaring down the Cascade Mountains and toward the town of Sisters. As with so many fires recently, it burned too hot and too fast for crews to get close to the fire. They could only fight it from a distance.

Just a few miles out of town, the fire reached an area treated with prescribed burning. Again, the fire dropped to the ground, where it became more manageable. "That

Continued on page 37

now hiring
rvtd.org/jobs



RVTD is an equal opportunity employer and drug free workplace.

LUCY SHERRIFF

For the Klamath Tribes, the damage wrought by the Bootleg Fire is deeply personal.

A Wildfire Hits Home

The phone belonging to Don Gentry, chairman of the Klamath Tribes, rang around lunchtime on July 6, while he was at work at the Klamath Tribes' headquarters in Chiloquin, north of Klamath Falls. It was a childhood friend and fellow tribal member.

"He told me there was smoke coming from east of Chiloquin. I stepped out the front door and got straight into my car, and drove east, toward the fire."

Gentry saw the blaze, which was small at the time, but it worried him enough to contact the Chiloquin district ranger and the U.S. Forest Service.

"I knew we were in the middle of peak fire conditions: drought, low humidity, high winds. I was extremely concerned."

The fire spread and burned more than 413,000 acres, the largest fire in the West so far this year. It was finally reported 100% contained on Sunday.

Deep connections to the land

The fire is destroying the sacred ancestral homeland of the Klamath Tribes, which constitutes the Klamath, Modoc, and Yahooskin People. Tribal members say they are heartbroken as they watch their land burn.

"I grew up in that area. I have memories of hunting with friends, spending time there with my dad and my brother — who have both now passed," Gentry said. "I'm grieving."

The Bootleg Fire, which started as two separate blazes on July 6 and then merged, rapidly spread across the Fremont-Winema National Forest, the land of the Klamath Tribes.

"Our people still use these areas to hunt, gather, and pray with each other," said Chairman Gentry. "How will the trees, animals, water tributaries, and ecosystem fully recover?"

The fire, officials explain, has spread so fast due to the firestorms it has generated in its wake, which spark lightning and ignite new blazes. Long-term drought conditions and hotter temperatures, which will likely become more common with climate change, mean even rainfall did not make a difference in slowing the spread of the fire. Fire experts with the U.S. Forest Service say this is unusual and concerning behavior.

"As we move out of normal climatological range, previous experience is less relevant," fire behavior analyst Chris Moore said. "The rain that we got will not put the fire out."

There have been no lives lost from the fire, and tribal buildings have escaped unscathed, but numerous tribal members were evacuated from their homes.

The impact of this fire on the Tribes, however, cannot be measured by counting the number of buildings lost; members



LEAH NASH / UNDERSCORENEWS

Don Gentry, Klamath Tribes chairman, looks at the charred remains of Klamath ancestral lands burned in the Bootleg Fire.

are also mourning the ecological and cultural damage the huge blaze is leaving behind.

The environmental impact will not be fully apparent until surveyors can access the land, but the fire has burned elk wintering ranges, the headwaters of tributaries that ultimately flow into Klamath Lake, waters where the Tribes have fishing rights guaranteed by a treaty with the U.S. government.

Fish and game are important nutritional and cultural staples. They are considered First Foods, food groups that form the backbone of tribal culture, part of what the Creator left to take care of the Klamath People, according to the Tribes' beliefs and traditions. Salmon and lamprey, as well as elk and deer, were historically relied upon to provide subsistence for the Tribes, and many individuals still depend on these foods today.

Setbacks for endangered fish

The Tribes are concerned about potential erosion into rivers and nutrients washing into the lake, home to endangered suckerfish populations, another staple for the Klamath. A recent documentary made by the Tribes explored the extent of the community's relationship with the fish.

For years, the Tribes have been working hard to bring suckerfish back from the brink of extinction. Drought and degraded

Down To Earth

Continued from page 29

water quality have threatened fish habitat, and the Tribes are spearheading a complex project involving building off-site rearing and fish pond facilities, an effort that has put them at odds with agricultural interests and other downstream water users. These fires bring more threats to an already fragile species.

Archeological records show that the Klamath Tribes have been on this land for at least 14,000 years. According to the Klamaths' own oral history, the Tribes have been in the region "since the beginning of time," said Gentry. "We're really concerned about protecting those sites."

The burned forest contains vestiges of the Tribes' deep connection to this now-charred landscape: historic sites, relics such as artifacts made from obsidian — a sharp, black stone used to make jewelry, hunting weapons and ceremony regalia — old village sites, and prayer markers all denote where the Tribes' ancestors would nap, pray, fast, and make bowls, arrowheads, and knives.

"The Tribes lost about a quarter of their natural resources," said Steve Rondeau, director of the Tribes' natural resources department. Rondeau recently accompanied Gentry and other tribal members out to the burn site to survey the damage and said he observed "devastation."

"There are areas that are going to take decades to recover," he said. "And they were areas where gathering of cultural plants took place."

While the Tribes are not yet sharing which specific sites were charred by the fire, Gentry says these sacred places are now at risk of disappearing forever.

"We've had all these years of being on the landscape, and so many places had evidence of our spiritual religious practices, and they've just burned," he said.

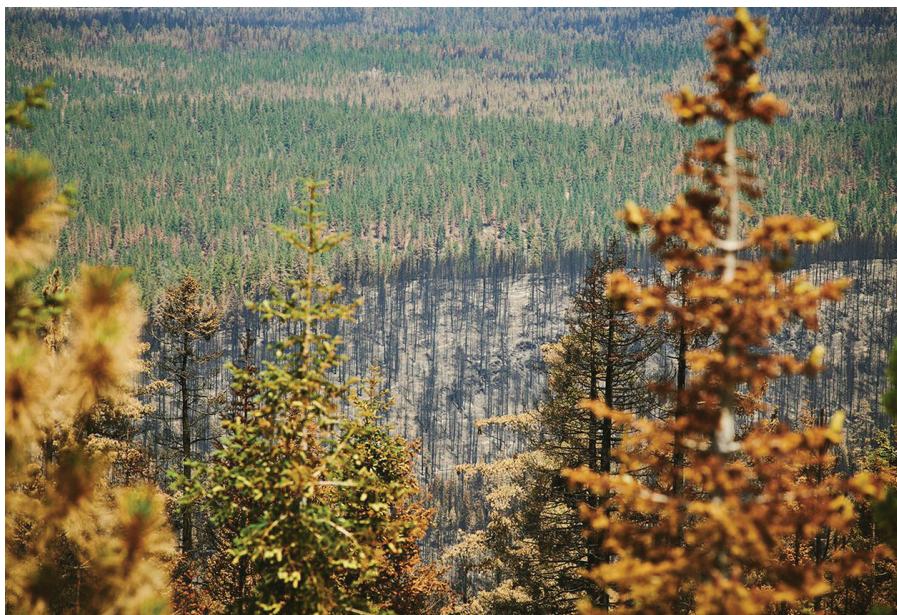
He also points out the need to secure the area to protect from disturbance, both from looters looking to collect ancient artifacts and from accidental disruption caused by recovery and restoration activities that will likely follow the fire after the ashes cool.

"Things like salvage logging and tree planting, there's a risk of disturbing these sites, and so we need to bring in trained cultural resource technicians to conduct surveys and determine mitigation on how we protect these sites," said Gentry.

Greater roles for tribes in fire management

In what is a first for the Nation, the Klamath Tribes have had a seat at the table with the USFS and other agencies during fire meetings to ensure that Tribes are represented.

Zak Jackson, the emergency manager for the Klamath Tribes, says tribal representation allows everyone to be "aware of the areas of significance to the tribes." He said, "These areas



LEAH NASH / UNDERScoreNEWS

The aftermath of the Bootleg Fire — green and blackened areas — is markedly different where thinning and prescribed burns were done in partnership with Tribes and the U.S. Forest Service.

are important to the Tribes. I try to make sure that's well coordinated with all the people there."

Tribal members are concerned about future fires, so the Tribe is planning to invest resources into fuel management, such as clearing timber and brush, and working more closely with forest service managers. "This coordination helps identify areas that the Tribes can assist with and provides the situational awareness when dealing with areas of great significance to the Tribes," said Jackson.

It's crucial for the Tribes to be involved in fire management, he says, to help with potential evacuation efforts and because of the sensitivity and importance of multiple areas that fire officials may not be aware of.

"Providing some local knowledge of the community and areas to the agencies and the teams responding to the fire that may not be local helps with their response efforts and (to) identify areas for evacuees," Jackson said.

"It's not going to be the same as it was in my lifetime, by any stretch of the imagination," said Gentry.

But Gentry is also adamant that the Tribes are resilient and will persevere through this challenge as they have in the past. "We'll survive this. But a big part of who we are, since we're so connected to the land, has been lost."

Lucy Sherriff is a freelance multimedia journalist based in California. She reports on conservation and environmental justice stories and has been published in BBC, Al Jazeera, TIME, NBC, *The Washington Post*, and more. Prior to moving to the United States, Lucy was based in Colombia and won a United Nations Correspondents Award for her reporting on indigenous tribes facing water shortages, and deforestation in rural areas post-conflict.

In the past twenty-two months it has proved to be impossible to advertise any live events in full confidence that they would take place.

“Well are you welcome to the open air”

(*Richard III, Part One*)

This is the first of two articles on open air theatre and is principally focussed upon the reopening of the Oregon Shakespeare Festival. In a subsequent piece I intend to write about other open-air performances by the Rogue Theater Company in Ashland and by the Collaborative Theatre Project in Medford.

When I write for the *Jefferson Journal*, I am always aware of the time lag between composition and publication. For example, between my conversation with Nataki Garrett in late February of this year, and the publication based upon that interview in May, many of her plans had had to change in response to the developing situation with the pandemic, and shows planned for the Bowmer were put on hold. In the past twenty-two months it has proved to be impossible to advertise any live events in full confidence that they would take place.

This article is largely based on the opening night of *Fannie: The Music and Life of Fannie Lou Hamer* written by Cheryl L. West and directed by Henry Godinez. That took place in the Elizabethan Theatre on July 3rd, but it was clear by the end of the

evening, for reasons I shall indicate below, that the circumstances of that performance would probably be changed within days.

Fannie: The Music and Life of Fannie Lou Hamer is a one-woman show, charting the life of civil rights activist Fannie Lou Hamer which draws upon her life and her political speeches and incorporates fourteen musical numbers largely taken from the gospel tradition and from civil rights anthems. The ability of E. Faye Butler to sustain the role of Fannie for some eighty minutes was breath-taking, and the quality of her acting, singing and movement quickly allayed any fears that she would be dwarfed by this vast space. She was well supported by an excellent band of musicians, and by a lighting plot which complemented the action. After the creative team hones the production at OSF, this co-commissioned show will premiere at the Goodman in Chicago in October and at the Seattle Repertory Theatre in early 2022.

This was a keenly-anticipated premiere. There had been no performances on this stage since October 2019, and no OSF per-



Fannie, the story of Mississippi-born civil and voting rights activist Fannie Lou Hamer, is told in dynamic style by E. Faye Butler.

PHOTO BY JENNY GRAHAM

Theatre

Continued from page 31

formances of any kind since March 2020. I was reminded of the similar level of expectation when Arthur Arent's controversial political play *Triple-A Plowed Under* had its premiere in New York in 1936, and one reviewer wrote that the "actors were full of misgivings, the audience full of tension and the lobby full of police". There were no police in evidence at the premiere of *Fannie*, but there was excitement and perhaps also tension, for this is a political play about the violent suppression of those who in the past have struggled against injustice. To our shame those struggles continue to this day and are not infrequently met with violence: do not expect an entirely comfortable evening in the theatre, especially if you are white.

There were many ways in which this was a very different OSF experience from any that audiences have met in the past. Evidence of vaccination was required on entry, and we wore masks to our seats, although that requirement was not enforced within the auditorium (just as well since audience participation figured prominently in the show!). There were perhaps some 200 people in attendance, scattered across the theatre. There were no physical Playbills (a Digital House Program was sent via email to ticket-holders) and no concessions were open. My assumption is that none of the ushers was a volunteer.

There was a rather downbeat and slightly puzzling opening to the proceedings. Recorded music, much of it rap music, was playing for some thirty minutes before the show began and the

traditional fanfare and hoisting of flag abruptly cut into this music which resumed again just as suddenly as soon as the flag was aloft. Moreover, before the performance itself, there was only a recorded welcome from Nataki Garrett, and no live introduction to this historic occasion.

However, all that was put right after the show. There were speeches by Executive Director David Schmitz and by Nataki Garrett, expressing their excitement at the reopening, and their gratitude for those who had made this possible.

This proved a better way of celebrating – since we were not kept waiting to see the show – and of delivering the important news that the Elizabethan Theatre was expected to be completely open within days. *Fannie* would be playing to full houses!

By the time you read this, Greta Oglesby will have taken over the role of Fannie and the show will run unit October 9, Thursday to Sunday each week, with musical groups each Wednesday – or at least that's the plan as I write in early July, but, as we know, anything might happen!



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email geoff.ridden@gmail.com

Leadership Begins Here

Larry Gibbs

Assistant Professor,
Sociology and Anthropology

SO Southern OREGON
U UNIVERSITY

sou.edu



On this day, I wasn't reporting on someone else's tragedy; I was living my own, and the lede wasn't looking good.

Uncharted Territory: Realities Of Almeda Fire Hit Home

They left the groceries on the kitchen table on the afternoon of September 8, 2020. My parents and their dog then evacuated safely to my sister's home in Klamath Falls. That night, my parents wanted answers about their home of more than thirty years. Three days later, my sister and I went home to find out what had transpired.

Coming home

The smoke was pungent—as thick as fog—and the atmosphere was eerily quiet on the streets of Phoenix.

After walking nearly two miles, navigating law enforcement checkpoints where we were nearly turned away, we continued on to face the losses we knew lie ahead.

As we made our way through neighborhoods that were closed off, my sister and her husband and I found ourselves in uncharted territory on so many levels. We were only a few blocks from the neighborhood where we grew up, but we were miles away from understanding the reality of what had happened.

Unconsciously, my steps quickened and I felt my feet start to run down the paved road.

I had to see if it was true—if the house I had called home since I was a young child was really gone.

Maybe the grandfather clock was still there, standing watch in the living room. Perhaps the cherry-colored piano that belonged to my grandmother was still anchored in the corner, covered by beloved framed photographs. Could it be that my mom's garden was still blooming? And had the tulip tree, gifted to the family by my great-uncle, been spared?

I could only hope.

As I made my way down North Rose Street in Phoenix, the sight of a corner house that usually welcomed us into the neighborhood was laid bare along with those on either side of it. The ashen image stopped me in my tracks. It was then that I realized the gravity of our situation. I had been contacted a few days earlier with the news that our neighborhood had been hit by the fire, but nothing prepared me for what I saw.

At the time, I was a newspaper reporter in Klamath Falls, and I had reported on numerous house fires in my career. I've entered neighborhoods full of smoke with camera and note-

pad in hand, interviewing people young and old, on one of the worst days of their lives. But on this day, I wasn't reporting on someone else's tragedy; I was living my own, and the lede wasn't looking good.

My sister and her husband weren't far behind me. I felt the breath taken from me as I let out a cry.

Embracing among the ashes, there we were. Two sisters mourning a home lost forever; a home that was much more than just four walls. As my other sister put it, our home was "alive" with memories. And although we three sisters are now adults, our childhood home always felt like a refuge.

It was hard to tell at first what was lost. We could only imagine that beneath ash, wires, and oozing chemicals were photographs. Where there was a clock or a piano, now there were layers of twisted wire and ash, so much ash. The china cabinet's contents were strewn about what was left of the house. We carefully gathered up dishes, plates, tea cups, anything we could salvage for our parents. These were the things we carried.



PHOTO BY HOLLY DILLEMUTH



PHOTO BY HOLLY DILLEMUTH

The remains of Holly's red wagon, a favorite toy. This was among the few visible possessions left behind at her parents' home following the Almeda Fire in Phoenix, Oregon.

TOP: On one of the subsequent visits to her neighborhood following the Almeda Fire, Holly borrowed a gas mask to withstand the extremely poor air quality.

Reflection

Continued from page 33

We only hoped that Annie, my parents' cat, had escaped the flames. She was nowhere to be seen when my parents evacuated on September 8, but we would soon find that Annie's disappearance was one of many silver linings.

In the weeks following the fire, we began noticing dishes of cat food left out in front of burned home sites. There were ongoing rescue efforts for cats in many neighborhoods, including ours.

Thankfully, my family connected online with a man named Shannon Jay, a law enforcement officer from California. Jay is a feline-friendly rescuer who saves cats following the most gruesome wildfires, including the Carr Fire in Paradise, California. He arrived in Phoenix shortly after the Alameda Fire and saved numerous cats in and around my family's neighborhood, working with many other cat-lovers throughout the Rogue Valley.

Annie had hunkered down in the cul-de-sac down the street from the house and Jay had befriended her with the help of some cat treats. After 37 days in what Jay called the burn-zone, he reunited Annie with my family.

Moving on

At more than 20 years old, she somehow escaped the flames and continues to enjoy retirement in a high-rise cat bed, overlooking her temporary backyard at their rental house until the new one is rebuilt.

Jay recently traveled to Greenville to serve in the same way and my family is forever grateful.

As my Dad told me many times following the fire, he lost a lot of things – namely all of the inventions his father had made. Many of the items my parents lost are too special to mention.

But they gained a newfound appreciation for friends and family, neighbors helping one another, and perfect strangers pitching in when times got tough. My parents also rediscovered a truth they'd always held close, that memories, family, friends, and faith matter most for them.

One year later, it's not always easy, but my parents are building new memories, literally and figuratively. And while my Dad often jokes that he wasn't planning to have to rebuild his life during his retirement years, he also wasn't sure what he was going to do with all of the stuff he had accumulated over the years. He likes to keep a sense of humor about things.

As they rebuild, they face uncertainty as they patiently navigate the construction delays many are dealing with in the Rogue Valley. But they are resilient people, even if they may not think so. As for me and my sisters, we are astounded by the many ways family and friends have rallied around us in the months since the fire.



PHOTO COURTESY OF SHANNON JAY



PHOTO BY HOLLY DILLEMUTH

ABOVE: China belonging to Holly's parents was found intact following the Alameda Fire in Phoenix.

LEFT: Annie is visible on a camera set up by Shannon Jay. Jay rescued numerous cats following the Alameda Fire in Phoenix

Sharing stories

Perhaps you have a similar story to tell. Maybe you were evacuated and were able to return to your home, but you worry every time you hear of a red flag warning. Maybe your best friend's house burned and it felt like your home, too. Maybe you lost everything and weren't even able to grab even a photograph.

My hope for all, no matter how the fire impacted you, is that you cling to the memories of what was lost and find hope and resilience as you move forward.

What I do know for myself is that, in my mind, the memory of the grandfather clock is still there, standing watch in the living room. My grandmother's cherry-colored piano that played so beautifully at the hands of family members is still playing in the corner, covered by beloved family photos.

Even after my parents' home is rebuilt, in my mind I'll always see the sight of my mom's garden. It will still be blooming in the backyard near the tulip tree gifted to the family by my great-uncle. Images like these and many more haven't gone away, they just live forever in our hearts.

Hold the memories close because they, unlike our earthly treasures, cannot burn away.

I would be honored to hear your story of the events that took place on September 8. How did that fateful day impact you? If you would like to share your story one year after the Alameda Fire, email me at dillemuh1@sou.edu.



Holly Dillemuht is JPR's Klamath Basin regional correspondent. She was a staff reporter for the *Herald and News* in Klamath Falls for over 7 years covering a diverse range of topics, including city government, higher education and business.

ERIC DEGGANS

"I have, throughout my professional life, tried to tell the story of this country in an inclusive way. ... But I do not accept that only people of a particular background can tell certain stories about our past, particularly in the United States of America." —Filmmaker Ken Burns

PBS And Ken Burns Vow To Do Better On Diversity But Critics Aren't Convinced

As the creator of popular documentaries for public television like *Baseball* and *The Civil War*, Ken Burns often seems like the face of documentary filmmaking at PBS.

So, when Burns faced journalists at a virtual press conference Wednesday, he was asked a probing question: Does he "take umbrage" at being considered an example of "white producer privilege" after more than 140 filmmakers signed an open letter to PBS citing him as an example of how the service unfairly highlights white creators?

"I didn't take it personally at all," said Burns, speaking during PBS' portion of the Television Critics Association's summer press tour, touting his upcoming four-part series on boxing champion Muhammad Ali. "We will take this on and we will figure out how to make it right and do a better job. I personally commit to that. ... How could you possibly take umbrage at the idea there could be more empowerment, there could be more representation, there could be more stories told?"

His response — saying, essentially, we do a good job, but we'll work hard to do better — mirrors the reaction at the Public Broadcasting Service.

On Tuesday, PBS revealed \$11 million in grants for diversity initiatives, including funding for mentoring programs, a series of short-form videos on science and technology issues featuring Black and Hispanic communicators and several new digital series featuring a diversity of creators. The service also hired a new senior vice president of diversity, equity and inclusion.

But at least one of the filmmakers who signed the open letter, released in March, remained skeptical — saying the initiatives announced so far don't set specific goals for diversity levels or reveal detailed information about the diversity of major projects on PBS.

Citing data from Burns' website, the open letter noted he has created about 211 hours of programming for PBS over 40 years, through an exclusive relationship with the service that will last until at least 2022.

A PBS spokesman countered by saying, over the past five years, PBS aired 58 hours of programming from Burns and 74 hours of projects by Henry Louis Gates, Jr., an African American scholar, director, executive producer and host of programs like *The Black Church* and *Finding Your Roots*.

Still, producer Grace Lee expressed concerns PBS hasn't revealed the kind of data needed to judge its progress on systemic changes.



JUSTIN ALTMAN/PBS

Filmmaker Ken Burns has produced and directed historical documentaries for more than 30 years. In March, 140 documentary filmmakers signed a letter to PBS executives, suggesting the service may provide an unfair level of support to white creators.

"We asked PBS for transparency and accountability around the data, and these announcements sort of missed the point of the questions we posed," said Lee, a producer on the PBS documentary *Asian Americans*. She's also a member of Beyond Inclusion, the group which drafted the open letter; a non-profit collective of non-fiction filmmakers and executives led by individuals who are Black Indigenous and People of Color (BIPOC).

"We don't see answers to how this will lead to structural change," Lee added. "You can't fix deep rooted structural concerns with a few months of thinking from the same folks who created the system in the first place."

At issue, is the question of who controls the non-fiction stories told on PBS and which stories — or filmmakers — get the most financial support.

PBS president says she "did not fully appreciate" the problem

PBS President and CEO Paula Kerger said she convened a diversity council within the service to consider diversity, eq-

NPR News Focus: Race & Culture

Continued from page 35

uity and inclusion issues last year, not long after the murder of George Floyd by a police officer kicked off a worldwide civil rights reckoning.

But the letter from Beyond Inclusion convinced Kerger that even mid-career filmmakers of color with some success felt disenfranchised. And the problems with inclusion reached beyond PBS to the producers and companies which funnel programming to the service.

“When that letter landed, it really made me stop and think, let’s dig a little deeper,” she added. “Let’s really look at the organization. Let’s consider whether there are more ways that we can be the kind of organization that brings all stories forward.”

Kerger announced a raft of diversity initiatives Tuesday during a virtual press conference at the Television Critics Association’s summer press tour. Among them: partnering with the Corporation for Public Broadcasting to give \$5.5 million to Firelight Media, a non-profit founded by Black filmmakers Stanley Nelson and Marcia Smith, to fund fellowships and mentoring programs supporting filmmakers from underrepresented groups.

The CPB will also provide a \$3 million grant to PBS Digital Studios for up to 15 new digital series featuring a diversity of content creators on platforms like YouTube, Facebook and TikTok. The National Science Foundation will provide a \$2.5 million grant to PBS Digital Studios for creation of short form YouTube videos on science, technology, engineering and math with a focus on Black and Hispanic communicators.

PBS will require producers to outline their own diversity and inclusion plans for projects, setting goals and eventually explaining whether they were met. And PBS hired a new senior vice president of diversity and inclusion, Cecilia Loving.

When asked about PBS’ current diversity figures, Kerger cited an area of the service’s website that lists some numbers, including: 35% of its primetime schedule for 2021 was produced by BIPOC creators and 41% featured BIPOC talent. Among its staff, 40% identify as BIPOC – compared to 35% in 2016 – and 28% of its managers.

Seeking diversity data with context

The open letter from Beyond Inclusion asked for different figures: the hours of PBS programming over the past 10 years created by BIPOC filmmakers vs. white people; the percentage of spending on PBS programs over the last 10 years which went to projects led by BIPOC filmmakers and a list of which production companies, among the top 25 organizations that produce the most programming for PBS, are led by BIPOC creators.

Lee noted that none of the initiatives announced by PBS Tuesday outlined specific diversity goals or provided details on how – or if – any of the data gathered from producers would be made public (Kerger said the data would likely show up in a more general report similar to the figures already posted on its website).

“One of the reasons data is important is because we need to know the benchmarks to measure success or failure,” said Lee.

“We’ll take [the recent announcements] as a sign that the pressure we’re applying is effective. And it’s encouraging us to keep asking these questions until we’re satisfied with the answers.”

Burns noted that the staff which assembled his four-part docuseries *Muhammad Ali* was 40 percent people of color and 53 percent female. When asked whether PBS should have hired a non-white storyteller to lead a major documentary project on one of America’s most significant Black sports stars/civil rights activists, the filmmaker resisted that notion.

“I have, throughout my professional life, tried to tell the story of this country in an inclusive way,” Burns added. “That means talking about race and trying to tell stories from multiple perspectives...But I do not accept that only people of a particular background can tell certain stories about our past, particularly in the United States of America.”



Eric Deggans is NPR’s first full-time TV critic.

©2021 National Public Radio, Inc. NPR news report titled “PBS And Ken Burns Vow To Do Better On Diversity But Critics Aren’t Convinced” by Eric Deggans was originally published on NPR.org on August 12, 2021, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.



Join us in celebrating **10 years** of community, cooperation, and good food!

Medford Food Coop

Open Daily 7 to 9 • 945 S Riverside Ave
(541)779-2667 • medfordfood.coop



JPR News Focus: Fire

Continued from page 28

allowed crews to get in and take direct action on the fire, because it was safe,” Nelson-Dean said.

The reduced fuels let crews stop the Milli fire in its tracks.

It’s happening again, right now. The Bootleg Fire burned into the Sycan Marsh, which is managed by the Nature Conservancy. In areas of the marsh that were treated with prescribed fire and thinning, the Bootleg fire appears to have burned less intensely.

Recovery

At the Biscuit Fire, prescribed burns were done for research. The prescribed burns around Sisters and the Rosland Road fire were conducted to protect nearby towns. At Sycan Marsh, the fires were set for the benefit of the ecosystem.

Frequent, smaller fires are a normal part of many of Oregon’s forest ecosystems. Peck’s penstemon, a flower only found in two watersheds of the Deschutes National Forest, relies on the disturbances created by fire to exist. Some plants need fire to germinate. Some, like manzanita, burn like crazy, a trick to kill the manzanita’s competition, creating plains of chaparral.

But as research on the necessity of small fires has grown, other questions have emerged, like what happens to the ecosystem when these unprecedented, large fires rage?

Here, again, past megafires can lend some hints. In the 2002 Biscuit Fire, Bormann returned to research sites to find a new layer of rock covering the ground. All the nutrient-rich topsoil had disappeared in the fire, either burned or dragged upwards by wind. Ongoing research suggests the dirt is long gone, pulled up with the smoke and scattered on the winds.

And it’s not just the dirt that’s gone; the fire took the nutrients plants need to survive, too. In 2015, Bormann learned that areas burned by the Biscuit Fire had much less nitrogen, phosphorus and carbon left in the soil than areas that weren’t burned by the Biscuit Fire. Plots treated with prescribed burns had a bit fewer nutrients, but not much. He’s seen similar results in other areas.

In a field where research happens at the speed a tree grows, it’s still not clear what the long-term impacts of that nutrient depletion will be.

It’s possible the Bootleg Fire will provide more anecdotes, another thread in the complex relationship between Oregon’s forests and the fires that burn them.

Erin Ross is a writer and researcher for Oregon Public Broadcasting, specializing in science and environmental coverage. Her work also appears on Oregon Field Guide.

Getting To Zero: Decarbonizing Cascadia



Explore our special series which investigates how Oregon, Washington and British Columbia are developing paths to low-carbon energy. All rely heavily on hydropower, are transitioning from resource extraction industries, have rapidly diversifying populations, and face common challenges as they transition off fossil fuels.

This project is a year-long collaboration between JPR, InvestigateWest, Grist, Crosscut, The Tyee, South Seattle Emerald and The Evergrey.

ijpr.org/getting-to-zero-decarbonizing-cascadia

JEFFNET

Your local connection to the Internet

JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Using JEFFNET supports Jefferson Public Radio and its online services.

afn ASHLAND RESIDENTS
Ashland Fiber Network

www.jeffnet.org
541-482-9988
Josephine & Jackson Counties

JPR
Jefferson
Public Radio

1-866-JEFFNET

Support **JPR** Today

JPR relies on listener support as our primary source of funding. Support from new and returning donors enables us to continue broadcasting the programs you love. Basic membership begins at \$45. You will receive 6 issues of the *Jefferson Journal* and you will also know you have done your part to help support public radio in the State of Jefferson.

Please fill out the form below and mail it to:

Jefferson Public Radio
Attn: Membership
1250 Siskiyou Blvd
Ashland, OR 97520

Contributions can also be made online at www.ijpr.org

Enclosed is my gift for \$_____.

The JPR services I enjoy are:

- ☐ Classics & News
- ☐ Rhythm & News
- ☐ News & Information

Name _____

Organization _____

Address _____

City _____

State / Zip _____

Phone _____

Email _____

A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

Over 100 of Dr. Lang's commentaries have been collected in this second volume. Make it your first collection of *Nature Notes*, or add it to the original publication for a complete set!

Order *A Nature Notes Sampler II* for \$19.95 postpaid.



NAME	PHONE		
ADDRESS	CITY	STATE	ZIP
Make checks payable to: Jefferson Public Radio or bill to my credit card: <input type="checkbox"/> VISA <input type="checkbox"/> Mastercard <input type="checkbox"/> American Express <input type="checkbox"/> Discover			
CARD NO.	EXP.	AMOUNT: \$19.95	

Send completed form to:
Nature Notes / Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520

The Folk Show

For two decades, The Folk Show has featured an eclectic blend of all things folk and some things not-so-folk. Singer/songwriters, Americana, bluegrass, Celtic, traditional, old-time, and some surprises are featured each week.

Hosted by Robin Terranova.

Sundays 6pm-9pm

JPR's Rhythm & News Service
www.ijpr.org

While we still have a relatively brief window in which to affect how much we disrupt the planetary processes that make Earth habitable, a significant amount of the damage is already done.

Is This The ‘New Normal’? It Looks That Way...

As I write this column in Ashland in mid-August, I’m surrounded by fire.

Just as the 413,000-acre Bootleg Fire is winding down in Klamath and Lake Counties, the even-more massive Dixie Fire in the northern Sierras has crossed half a million acres and is still going strong. There’s the 80,000-acre Monument Fire in the Shasta-Trinity National Forest. There’s the 50,000-acre Antelope Fire in the Klamath National Forest. There’s the Skyline Ridge Complex and the Rough Patch Complex in Douglas County. And that’s just a sample. Plus, this weekend’s forecast is for extreme heat on top of extreme drought with more dry lightning on the way.

As a result of all this fire, we’ve been choking on air with “Unhealthy” to “Very Unhealthy” air quality readings for a week now. Outside dining is a drag, outdoor exercise is unwise, outdoor activities of any kind are pretty much off the table. The Oregon Shakespeare Festival – struggling to recover from two years of smoke and a year of COVID-19 – is once again canceling outdoor performances. The Britt Festival and dozens of smaller outdoor venues are likely to find themselves in similar straits.

And we have a good six to eight more weeks of this before any hope of enough rain to quench our parched landscape and end this year’s fire season.

Now, into this already grim summer drops the latest report from the Intergovernmental Panel on Climate Change. The U.N. organization just issued its sixth, and most definitive, assessment yet of the state of planet’s climate. And to say it’s sobering is a vast understatement.

The report’s 234 authors, synthesizing more than 14,000 scientific studies from across the globe, conclude that there is no remaining doubt that human activities are causing the increasingly unavoidable impacts of climate change. And the damage we’ve done is dramatic.

“Each of the past four decades has been successively warmer than any that preceded it, dating to 1850,” says a *Washington Post* article on the IPCC report. “Humans have warmed the climate at a rate unparalleled since before the fall of the Roman Empire. To find a time when the level of carbon dioxide in the atmosphere changed this much this fast, you would need to rewind 66 million years to the end of the age of the dinosaurs ... Carbon dioxide in the atmosphere has risen to levels not seen in 2 million years, the authors state. The oceans are turning acidic. Sea levels continue to rise. Arctic ice is disintegrating. Weather-related disasters are growing more extreme and affecting every region of the world.”

And, the report goes on to say, many of those impacts will be with us for a long time to come. As the *New York Times* put it ...

“The world has already warmed about 1.1 degree Celsius (about 2 degrees Fahrenheit) since the 19th century. The report concludes that humans have put so much carbon dioxide and other greenhouse gases into the atmosphere that this warming



Skyline Ridge Complex Fire

CREDIT: INC/WEB

will continue at least until the middle of the century, even if nations take immediate steps today to sharply cut emissions.

“That means some of the noticeable effects the world is seeing now – like extreme droughts, severe heat waves and catastrophic downpours and flooding – will continue to worsen for at least the next 30 years.”

The core takeaway from the latest climate assessment is that, while we still have a relatively brief window in which to affect how much we disrupt the planetary processes that make Earth habitable, a significant amount of the damage is already done. And even if we finally get serious about eliminating greenhouse gas emissions, it will be decades, if not centuries, before that damage heals.

Climatologists say larger and more frequent wildfires are among the ways that’s playing out on this part of the planet.

So, does this mean every summer in Southern Oregon and Northern California is going to be as plagued by drought, fire

and smoke as this one has been? Probably not. We may well have some summers which are lighter than others.

But what we’re seeing this year is well on its way to becoming the default, the new normal. And, as much as we don’t like it, we’re going to have to figure out how to live in this world we’ve created.




Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR’s News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013 as a regional reporter. Now, Liam is once again News Director, overseeing the expansion of the news department and leading the effort to make JPR the go-to source for news in Southern Oregon and Northern California.

REFERENCE LINKS:

<https://www.nytimes.com/2021/08/09/climate/un-climate-report-takeaways.html?searchResultPosition=1>

<https://www.washingtonpost.com/climate-environment/2021/08/09/ipcc-climate-report-global-warming-greenhouse-gas-effect/>

<https://www.wbur.org/hereandnow/2021/08/09/ipcc-climate-report>



Vehicle Donation PROGRAM

Thinking about selling your car, boat, motorcycle, truck or other vehicle?




Avoid the hassle and get a tax deduction by donating it to JPR instead!

When you donate your vehicle to JPR you’ll support your favorite JPR programs and help sustain our service to the region. We’ll use the proceeds from the sale of your vehicle to achieve our public service mission—working to build a diverse, tolerant community of informed, globally aware citizens through fact-based journalism and providing programs that stimulate civic discourse, inspire community engagement, celebrate music, and foster the art of storytelling.

Here’s How It Works

Simply call **844-577-2886** or fill out the web form at **www.jpauto.org** and we’ll take care of the rest, including pick-up, at no cost to you.

Once your vehicle has been sold, we’ll send you a receipt for your tax records, and the sale proceeds will be donated to JPR in your name. You will also receive a one-year membership to JPR.



844-577-2886 · jpauto.org

What's For Dinner?

While archaeologists tend to be interested in most aspects of the past, it shouldn't be surprising that a huge chunk of our time goes into thinking about food. Today, social media abounds with food pics and Instagram pages devoted to drool-worthy images of everything edible under the sun. But this dedication to documenting what some would argue is a mundane aspect of everyday life has not always been there. With the absence of historical mealtime snaps, we have to rely on the physical objects that meal preparation and consumption leaves behind. The material culture of food can provide a wealth of information: We can use scatters of rusty old cans to consider meals in remote work camps, seeds and microscopic pollen to identify the fruits and vegetables that graced the table, and preserved faunal material to determine whether fish, poultry, pork, or beef was on the menu. Foodways can also be revealed through serving and storage vessels like plates and canning jars, as well as the ovens and stoves used for cooking. When added together, these clues can provide viable insights into cuisine, culture, market access, and much more.

The Southern Oregon University Laboratory of Anthropology (SOULA) and our project partners in the Oregon Chinese

Diaspora Project (OCDP) have excavated several rock features believed to be associated with cooking on Chinese mining and railroad camps. This dataset has allowed us to better understand these features—in particular how they were made and how they worked. On the July episode of Underground History we spoke with Don Hann of the Malheur National Forest about his recent foray into experimental archaeology.

Using evidence gathered from the archaeological features, Hann built a small prototype of the stacked rock stoves we commonly find as part of this summer's Passport in Time (PIT) project on the Malheur National Forest. In preparation for putting the stove to the test, Hann also considered another artifact frequently found in association with Chinese diaspora sites on the forest: modified cans.

Originally used to transport vegetables or fruit out to the remote camps, once the contents were used, some cans had holes punched into the bottom and were repurposed. Archaeologists have been puzzling over these artifacts for years... are they strainers? For making noodles? For laundry? All are possible, but Hann had another idea: Could these cans have been used to grow beansprouts? After doing some research, Hann



Don Hann using the recreated wok stove.

PHOTO: SOUTHERN OREGON UNIVERSITY LABORATORY OF ANTHROPOLOGY

Underground History

Continued from page 41

punched holes in the base of modern cans, purchased some organic mung beans, and the experiment began. Participants in the PIT project, under the direction of SOULA alumna Tatiana Watkins, added the beans to the modified cans and strained them twice a day over the course of four days. The results were impressive: within a short period of time, a small amount of shelf stable dry mung beans were transformed into an abundance of fresh and nutritious sprouts. The sprouts, paired with a few extra veggies and some bacon, were cooked in a cast iron wok (also similar to fragments recovered archaeologically) over the recreated stove. To everyone's surprise, it worked perfectly!

While experimental archaeology can be fun—and delicious—it also provides us with tangible data about how archaeological features and objects could have been used in the past. In this instance, evidence supported our theories that the stacked



Archaeologist Beverly Clement enjoying the results of the experiment.



Passport in Time project participants prepping the mung beans.



Replica stove.

ALL PHOTOS: SOUTHERN OREGON UNIVERSITY LABORATORY OF ANTHROPOLOGY



Archaeologist Jaqueline Cheung with her illustration of a stove excavated at the Ah Heng Mining Complex in 2019.

rock stoves found associated with Chinese diaspora sites across the state were built using technology consistent with modern day 'Rocket Stoves.' These low tech stoves are designed to burn small diameter fuel (sticks, pinecones, and brush, etc.) by controlling the flow of air and creating an efficient combustion chamber. Our stacked rock version achieves this through its horseshoe-shaped wall with strategically placed vertical stones at the opening to direct airflow. The result is an expediently constructed stove made out of free and readily available materials that can cook food quickly using only a small amount of fuel. It is no wonder it was the preferred cooking method for hundreds of Chinese Oregonians in the 19th and early 20th century.

While Hann and the OCDP team is continuing to expand and refine this research, the experiment helped us to connect with the people behind these historical objects. People who were creative in adapting familiar foods and cooking techniques to a new environment. In addition, Chinese migrants were not the only ones stacking rocks to make dinner out in the woods. The remnants of Native American camas ovens can be recognized archaeologically, and distinctive beehive-shaped bread ovens survive on the landscape. These features are often misidentified as "Chinese Ovens," but were actually made by Greek and Italian railroad workers in the early 20th century. In summary, food is not only critical for survival, but is also deeply entwined with identity and culture. Fortunately for us, traces of shared meals survive on our public lands as a reminder to the many people who have walked and worked and lived on them in the past.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.

DON KAHLE

Why We Can't Have Nice Things

I was at Jerry's Home Improvement in Springfield a couple of weeks ago buying some loose screws. The fellow next to me grabbed a pen from the "clean pens" receptacle, marked his purchase bag for the cashier, then replaced the pen in the same receptacle.

I thought to myself, "Hygiene theater notwithstanding, you monster! Now the 'clean pens' receptacle has at least one dirty pen." (Yes, even my thoughts contain dependent clauses. I blame my liberal arts education for this, though the cause and effect of this malady are admittedly blurred.)

I had witnessed the same sterile stylus slip in the bulk foods aisle of Market of Choice the week before. I was in the granola section, so we can be sure this monster marker misanthropy is not limited to a small portion of the ideological spectrum.

Shortly after the dirty pen debacle, a friend of a neighbor asked if he could throw some of his extra trash bags into my recycling bin. "No!" I said, swallowing the exclamation point. He assured me that no one would know. I didn't tell him it was too late for that. His thoughts probably don't include dependent clauses.

This is why we can't have nice things.

If nine people put their dirty pens in the right place and one doesn't, the actions of the nine don't matter when the eleventh user grabs a pen. How many errant trash bags does it take for an entire truckful of recycling to be detoured to the dump? Not many.

All people are created equal, but the choices each person makes do not have equivalent impact. We know the cliché about a few bad apples, but we don't often think of ourselves as stuck inside that barrel. But we are.

Every free society is held together with a two-part epoxy. Trust and transparency combine to form the bonds we rely upon. We're that eleventh pen-user, relying on the ten who came before us. If one ignored the rules, the other nine could have ignored the rules too; the result would be the same.

I chose the dirty pens to make the point because we all agree it's a small thing, and epidemiologists no longer believe most people can catch the coronavirus from a used plastic pen. I didn't really think that fellow beside me at Jerry's was a monster.

If nine people put their dirty pens in the right place and one doesn't, the actions of the nine don't matter when the eleventh user grabs a pen.

Other instances have more severe consequences. Condominium owners in Surfside balked at paying large repair bills recommended by structural engineers. Two years and multiple board member resignations later, the overdue maintenance work was about to begin when the tower collapsed, probably killing more than 100 residents.

Will America ever have a free and fair election again, so long as there is a vocal minority insisting that the results cannot be trusted? Transparency without trust will not create a bond between us. Trust without transparency won't either.

How do we remind the tenth pen user to consider his or her impact on the eleventh? It's up to each of us. I failed. That exclamation point is still stuck in my craw.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and archives past columns at www.dksez.com.





**SUPPORT JPR WHEN YOU
SHOP AT FRED MEYER**

Link your Rewards Card to JPR by
logging into your account at
www.fredmeyer.com/signin

When you use your Rewards Card, you'll earn rewards points and fuel points AND help JPR earn a donation from Fred Meyer.

Each quarter, Fred Meyer will make a donation to JPR based on your accumulated spending.

An eclectic blend of the best singer/songwriter, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way.

Hosted by Danielle Kelly, Dave Jackson, and Eric Teel.

Weekdays 9am-3pm

JPR's Rhythm & News Service · www.ijpr.org

Where There's a Will There's A Way! Our Gift To You ...

JPR has partnered with FreeWill to provide a safe and user friendly online platform which lets you create a legally valid will, completely free of cost.

Nonprofit organizations across the nation have partnered with FreeWill to provide this tool for individuals who want to proactively manage their financial future, take care of loved ones, and contribute to community organizations that reflect their lifelong values. The platform makes it easy to put your intentions and priorities on paper... and all it takes is about 20 minutes of your time.

Go to iJPR.org/FreeWill-JPR to learn more, and get started today!





Muhammara

Muhammara is a spicy-tart dip for flatbread made from walnuts and roasted red peppers. The name comes from the Arabic word for reddened, and the dish originated in Syria, where it often is served alongside hummus and baba ganoush. Aleppo pepper is made from ground dried Halaby chilies; it tastes subtly of cumin and fruit, with only mild heat. Look for it in well-stocked markets and spice shops, but if you cannot find it, simply leave it out—the muhammara will still be delicious. Serve with flatbread or vegetables for dipping or use as a sandwich spread.

Don't forget to pat the roasted peppers dry after draining them. Excess moisture will make the muhammara watery in both flavor and consistency.

20 MINUTES, PLUS CHILLING
2 CUPS

Ingredients

4 teaspoons ground cumin
7 inch pita bread, torn into rough pieces
1 cup walnuts
2 12-ounce jars roasted red peppers, drained and patted dry (2 cups)
1 teaspoon Aleppo pepper (optional; see note)
½ teaspoon red pepper flakes
Kosher salt and ground black pepper
3 tablespoons pomegranate molasses, plus more to serve
2 tablespoons lemon juice
6 tablespoons extra-virgin olive oil, plus more to serve
Chopped fresh flat-leaf parsley, to serve

Directions

1. In a small skillet over medium, toast the cumin, stirring, until fragrant, about 30 seconds. Remove from the heat and set aside.
2. In a food processor, process the pita bread and walnuts until finely ground, about 45 seconds. Add the cumin, roasted peppers, Aleppo pepper (if using), pepper flakes, 2 teaspoons salt and 1 teaspoon black pepper. Process until smooth, about 45 seconds, scraping the bowl as needed.
3. Add the pomegranate molasses and lemon juice and process until combined, about 10 seconds. With the machine running, drizzle in the oil. Taste and season with salt and pepper, then transfer to a serving bowl. Drizzle with additional pomegranate molasses and oil, then sprinkle with parsley.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear *Milk Street Radio* Sundays at 3:00pm on JPR's *News & Information* service.

MARGARET EMERSON

Thirst

By the time I got to Crater Lake
I was so thirsty
I drank the whole lake.
I only had to open my mouth
and let it pour in,
all the way down to its deepest sapphire.
Then,
of course,
it drank me back.
Each of us filled full.
Do we appear to be separate?

One of Them

To be one of the trees,
Mistaken for one of them.
Unnoticed in their midst,
They include me without thinking.
I grow tall,
Stretch down into the earth
Where my roots hold hands with theirs.
I'm just as silent.
And still.
Unless, caressing the wind,
We sigh and sway.

Family of Origin: Crater Lake Reunion 2015

Already in a state of grace,
Walking loose and slow
Down the trail from Garfield Peak,
High on the volcanic drama—

Muscular rocks that broke all restraint,
The occasional soft carpet of red, green, gold,
The old weather-tested trees
And the tender, hopeful trees,
The almost painful views
Of turquoise-fringed,
Numinous blue water
(The precious gem in this setting)—

I'm meant to pass a man standing,
Staring at the lake.
He turns, locks eyes with me,
And says, "It wants you to belong to it."

Margaret Emerson is the author of four books, most recently *Laotse, Waldo, and Me* (featured on *The Jefferson Exchange* in 2019) and the earlier *Breathing Underwater: The Inner Life of T'ai Chi Ch'uan*. She has published essays and articles in *Qi Journal*, *Aikido Today*, and *Black Belt Magazine*. She lives in Arcata, California.

Writers may submit original poetry for publication in *Jefferson Journal*.

Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor
Jefferson Journal
1250 Siskiyou Blvd.
Ashland, OR 97520

Please allow eight
weeks for reply.

REDDING'S HISTORIC

CASCADE THEATRE

THE CASCADE THEATRE IS LOOKING FORWARD TO WELCOMING YOU BACK WITH THESE ARTISTS IN SEPTEMBER AND OCTOBER!

COLT
FORD

SEPTEMBER 9



CHRIS
BOTTI

SEPTEMBER 14



PAT METHENY
SIDE-EYE WITH JAMES
FRANCIES & JOE DYSON

SEPTEMBER 22



TAPE
FACE

OCTOBER 10



EASTON CORBIN

WITH BEN & NOEL
HAGGARD

OCTOBER 12



JOHN HIATT

AND THE
JERRY DOUGLAS BAND

OCTOBER 16



ROBERT
CRAY

OCTOBER 19



THE
WOOD BROTHERS

OCTOBER 20

NEW SHOW
ANNOUNCED!

THE MAVERICKS NOVEMBER 13

TICKETS ON SALE TO ALL SHOWS NOW. FOR DETAILS, PLEASE SEE OUR WEBSITE OR FACEBOOK PAGE.

CASCADETHEATRE.ORG
530-243-8877





Jolee

PURCHASE 6 BOTTLES OF JOLEE ROSE FOR \$60.00

Del Rio will donate \$5 for each 6 bottles sold in October to Asante Imaging in Ashland, Medford, & Grants Pass to provide mammograms and Breast Cancer education. *Offer available online or in our tasting room. Visit us at 52 N River Road for daily tastings from 11-5pm.

Handcrafted by
DEL RIO
VINEYARD ESTATE